

A M O D E R N A I R

TWENY
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**back lane notes on small press
in canada with an emphasis on
independence & self-production**

A fresh wind extemporising new freedoms has begun to blow the singularity of every breath: after five hundred years controlled by interests ulterior to the word the press is in the hands of the people.

First mimeo, now photocopy, print almost cheap as talk, the writers finally free to speak. But where, these shrivels of technology reducing the entire herd to speech, no one on the line. Reel in the echos of inspired community, the word alone rung in harmony.

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I O F O U R

between the

T W E N Y

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A T I N
G I M P R
E S S I O N
S O F A B A C K
L A N E C O M M
U N I T Y O F
mindless acid freaks

l e t t e r s

thank you

stan bevington
barry callaghan
victor coleman
jwcurry
bev daurio
don daurio
glenn goluska
tim inkster
karl jirgens
ontario arts council
dm owen
will rueter
raymond souster

**"what's a nice book like you doing in a list
like this?" A Coach House Sampler Demon-
strating the Difficulty of Collecting the most
Significant Small Press in Canadian History,
an Open Letter to Librarians & Booksellers**

- 1 **WHY / TYPO / GRA / PHY / [interlined with]**
Remarks by Carl Dair, FTDC, / at the opening
of Typography 62 / in Toronto, January 8, 1963
nd. [12pp] cream wove stock printed 5 colours,
with 2 screened illustrations, sewn with white
thread & glued at flyleaves [not included in
pagination] under flaps of blue card covers
screened brown & black. 4-9/16 x 7-1/16.
"designed and printed by Stan Bevington / and
Bill & Vincent Rueter for WRONGFOUNT 3"
Coach House beginning production Fall 1964, this booklet
is generally considered the first of the press, WRONGFOUNT
3 issued early 1965 in an edition of 100 folders. The
arguments the author makes for sensitive typography set-
ting the stage for the most consistently type-sensitive
commercial publications in our history: "Who but the typ-
ographer knows the difference? The argument has validity,
but it is not an argument against the typographer's sens-
itivity as much as against the layman's insensitivity...
I think that the general insensitivity of the eye is a
very real problem in our society." (the perception of
Coach House achievements ironically overcast more in this
remark than by the careful observation - among its many
detractors, at least - the work deserves).
- 2 **AUBREY BEARDSLEY'S DRAWINGS / [followed
by one paragraph of text, then] Roger Fry:
Vision and Design. / 100 copies printed for
Wrongfount 3 by Dennis Reid, January, 1965**
[4pp] leaflet printed 2 colours on mustard
newsprint. 5-7/16 x 8-7/16.
The Beardsley illustration printed en face is of a
naked woman reaching for a book from the heap on a
Harlequin's tray. A little-known production of the
press.

3 **Das Narren Schyff.** / THE COACH HOUSE
PRESS TORONTO, 1965

This edition of 100 copies for Wrongfount 3, /
designed and printed by Stan Bevington, / THE
COACH HOUSE PRESS, / Toronto, February, 1965 /
Original woodcuts reproduced by photoscreen /
Type handset in Bembo; Roman 405E & Italic
405G [colophon, p14]. [16pp] deckled gray art-
paper printed 2 colours, sewn with white thread
into deckled brown card covers printed red.
4-11/16 x 7 $\frac{1}{2}$. Authored by Sebastien Brant.

The first book bearing the Coach House imprint; text &
illustrations taken from the 1962 Dover reprint of Edwin
H. Zeidel's translation (originally 1942); one of the first
literary bestsellers, printed in Basel 1494, & inaugurating
the literature of folly which greatly influenced the comic
satires of the 16th century (a perfect antecedant for the
Coach House prankster imperatives of social & cultural
iconoclasm). A very beautiful production.

4 **Sir John Daubernoun** / A rubbing from his brass
at the ancient Norman church, / Stoke D'Abernon.
[from cover]

nd. [4pp] leaflet printed on cream stock with
tipped deckle along bottom edge. 4-7/16 x 8.
This hanging is a photo-silkscreen reproduction
from an / original brass rubbing. / Hand printed
at The Coach House Press. [p4]

Accompanied by a wall-hanging screened black on canvas
(6'x2' with deckled sides) stapled top & bottom into 3/4"
dowel, reproducing the image from [p2] of the leaflet, of
a 13th Century brass effigy. As many as 200 of these fac-
similes were produced March 1965 & marketed through Shelagh's
of Yorkville (the first Coach House project, variations on
a new Canadian flag, marketed on Yorkville the previous fall
with phenomenal success).

5 **MAN IN A WINDOW** / [preceded by] WAYNE
CLIFFORD / [& followed by] THE COACH
HOUSE PRESS TORONTO

(1965). 72pp, cream wove stock, sewn in 4 $\frac{1}{2}$
signatures glued into heavy plain card with a
jacket, laid gray stock, printed 3 colours,
glued on at spine, edges untrimmed. 5-1/8 x 8-1/8.

5 **MAN IN A WINDOW..**

Hand printed in an edition of 300 copies /
Type handset in Bembo Roman 405E / Illustration
photographs silkscreened / THE COACH HOUSE
PRESS / Toronto, March, 1965 [colophon, p70].
Designed and printed by Stan Bevington /
Illustrations by Dennis Reid [Credits, p68].
The 18 illustrations (including the cover) printed in
light blue, red, silver, dark blue, purple, wine, dark
green, or gray. An errata slip (4½ x 4) comes laid in.
Signed & dated on the flyleaf [p1]: Wayne Clifford /
March 1965: the limited signed issue of about 25 copies.
The first commercial book of the press, an amazingly
lovely production. This little-known special issue
offered at \$12 in bpNichol's **CATALOGUE OF CANADIAN
SMALL PRESSES** [p1], number 42 in this list.

6 **Eighteen** Wayne Clifford

nd. [20pp] cream laid stock with one deckled
edge, printed 2 colours, sewn with cream-
coloured thread into brown card covers printed
orange. 8½ x 5. Colophon printing only the
press device (red) & name (orange) [p19].
A manuscript the author collected for submission to the
Norma Epstein Awards at the University of Toronto (it
won), this booklet emerged as one of the first productions
from the newly acquired Vandercook proof press, its author
living above the press at the time [spring 1966]. Issued
in an edition of 25 copies or so.

7 [daybook]

nd. [12pp] wove cream stock, printed orange &
red, sewn with purple thread into unprinted
brown card covers. 9½ x 14-3/4.

Another early trial production from the Vandercook, issued
without imprint, in a very limited edition.

8 **FRAGMENTS / OF A / DISORDERED / DEVOTION /**
ROBERT DUNCAN [holograph facsimile]

(1966). [24pp] laid cream stock, stitched into
green card covers printed black & blue, edges
untrimmed. 6½ x 8. published by gnomon press /
1171 Alabama Street / San Francisco, California /
and / in Canada by Island press / 259 Humberside
Avenue / Toronto 9, Ontario [p2].

8 FRAGMENTS OF A DISORDERED DEVOTION..

The second edition, somewhat revised, after a private edition of 50 copies 1952. This first state existing in fewer than 75 copies, the cover illustration [by Toronto artist Anton Van Dalen] rejected by the author immediately after receiving his copies. Victor Coleman, co-publisher responsible for production, is quoted by Duncan's bibliographer as estimating 40-50 copies in all got out.

9 IS. ONE [from cover]

nd. [24pp] stitched in self-covers, white bond stock. $4\frac{1}{4}$ x 7. IS. / dedicated to the Occasional Poem / Published Whenever. / V. COLEMAN: editor / 109 COWAN AVENUE / TORONTO 3, ONTARIO [p2].

As with the preceding number, first blendings of the Victor Coleman industry into the Coach House base, the very scarce first issue of what became a House organ.

10 IMAGES / [illustration] / William Lytle [all enclosed in double rule] [from cover]

nd. [24pp] tan stock stitched into russet laid card printed black, printed rectos only, paged 1-10, with blank flyleaves. 6 x 8-3/8. An early Coach House job, issued without imprint.

11 THE WINTER THE GEN. STARKS WAS STUCK [from p6 of] The Asphodel / Book Shop / Catalogue 13

nd. [10pp] wove cream stock with 2 tipped deckle edges, printed 2 colours, stitched in self-covers (rear flap as front cover); laid into a printed envelope with tipped deckle. 4-5/8 x 6-3/8 (pamphlet); 6 $\frac{1}{2}$ x 4-3/4 (envelope).

First publication of this Charles Olson poem (dated December 21st 1965), designed by Ron Caplan & produced at Coach House 1966.

12 A LITTLE POME / FOR YUR / FINGERTIPS / bpNichol [from cover]

nd. 3 leaves, laid white stock, the first two blindstamped rectos only, the last verso, stapled three times at left. 8-7/16 x 9 $\frac{1}{2}$. TONTO or 4 30 copies printed [p6].

12 **a little pome for yur fingertips..**

Printed entirely in blind, the second of the poet's Coach House involvements (Curry 7). After Wayne Clifford, Dennis Reid, & Victor Coleman, bpNichol infusing fourth (& with Victor, the two dominant threads after Stan) strand in the new alien braid.

13 **NEW / WINGS / FOR / ICARUS** / a poem in four parts by Henry Beissel / illustrated by Norman Yates / The Coach House Press, Toronto Canada

(1966). 48pp, white wove stock, text printed 2 colours, the 10 illustrations screen-coloured orange, yellow, blue, light green, red, brown or mauve, sheets gathered into 3 signatures stapled three times into plain black heavy card, with a green laid paper jacket printed black with title screened white, glued on at spine.

The Coach House Press / designed and hand printed by Stan Bevington / in an edition of 500 copies, 50 numbered and signed / of which this is number [numbered in blue fountain pen, with a period following] [preceded by] Henry Beissel / Norman Yates. [both written in the same blue ink] / [press device, printed red] [colophon, p47: the last printed line doesn't appear in the trade issue]. $5\frac{1}{4}$ x 9-5/16.

First of only a very few justified signed issues from the press. Front flap blurb by Ralph Gustafson. The poet's first book.

14 **Noshitaka / NORMAN ELDER / [preceded by] AND HECTOR SAID NOSHITAKA / [followed by] WHEN I CAME TO THE MACHIGUEGAS**

(1966). 104pp, cream wove stock printed brown, gathered in $6\frac{1}{2}$ signatures & stapled three times into plain black heavy card covers, with brown laid paper jacket printed black & gold, glued on at spine. 5-5/16 x 8-1/8. With 25 illustrations including a map & the author's photos.

The scarce first print of this early press job (the second dated December 1966), which required substantial 'editing' from Wayne Clifford before it could be published.

15 IS. two [from cover]

250 copies have been printed, November 1966. /
The type is 12 point Garamond. It was set by
Stan / Bevington of The Coach House Press who,
with / Island Press, is the publisher of IS.
[preceded by] Edited by Victor Coleman (with
lots of previously / uncredited help from Ron
Caplan, & Scott Davis). / 109 Cowan Avenue..[p1].
32pp, white wove stock, stitched into textured
blue card printed silver, edges untrimmed.
5-7/16 x 8-5/16. 75¢ printed rear.

Although Victor's address at 109 Cowan is given, as in
the first issue, it is clear IS. was perceived a joint-
publication. Includes ads for the first four Coach House
trade publications (**MAN IN A WINDOW**, **THE LSD LEACOCK**,
NEW WINGS FOR ICARUS, & **JOURNEYING & THE RETURNS**)
each a fusion of text & image, Stan's vision of artist-made
books of literature inspiring a revolution of the smallpress
unparalleled since Morris (each \$2.50).

16 JOURNEYING / & the returns / bp Nichol /
THE COACH HOUSE PRESS

(1967). [56pp], laid gray stock, printed blue
& three shades of gray, trimmed & stapled into
plain heavy powder-blue card, with a laid gray
paper jacket, printed black & blue, glued on
at spine. 4-7/8 x 7-7/8. With a slip laid in
A letter from Margaret Avison, textured white
card printed recto only, 4 x 6 $\frac{1}{4}$.

With a list of OTHER COACH HOUSE BOOKS [rear flap]: **The LSD Leacock.. / New Wings For Icarus.. / The Dream Outside**, Dave Phillips / **Chambers** / John Chambers interviewed by Ross Woodman / The first of a series of books on canadian art.

[with] BORDERS [repeated 4 times to form a square enclosing Andy Phillips' photo of the author] [from cover]

Gatefold sleeve, coated white card printed
green & black, containing a 7 $\frac{1}{4}$ " flexidisc
with labels (head & mouth sides) printed on
lime stock: recording 9 cuts. Liner notes
print 'Explanation of Notational System Used
in / SCRAPTURES: 5th Sequence.' 7-7/16 x 7-5/8
(shut).

16 JOURNEYING & the returns..

[with] Letters Home [holograph facsimile]

Kraft envelope (without flap), printed red,
containing 15 fascicules; $7\frac{1}{2}$ x 7-5/8:

¹**COLD / MOUNTAIN** / bpNichol / a kinetic poem/
sculpt / for eventual destruction [sic] [from cover]

nd. [20pp], white bond printed blue, stapled
twice in self-covers (pp 10/11 unopened).
 $4\frac{5}{16}$ x $3\frac{7}{8}$.

Includes 'assembly instructions' rear for using the booklet
to create a burning sculpture with (a mimeographed edition
available from Ganglia for those unwilling to torch theirs).

²**precarious** [preceded by typewritten visual]

nd. broadside, laid brown stock printed brown.
 11×14 , folded twice to roughly $5\frac{1}{2} \times 7$.

³**towards a poetry of shy sounds**

nd. broadsheet on safety paper, folded twice
to form a triptych leaflet with irregular arms.
 $8\frac{1}{2} \times 5$ folded to $3\frac{1}{4} \times 5$.

Typewritten visual with typewritten parody of the paper-
design (using parentheses).

⁴**orgyorgy orgyorgy orgyorgy orgyorgy** / [followed by
21 lines permuting the letters]

nd. broadside, purple laid card, printed four
colours. $7\frac{1}{4} \times 7\frac{11}{16}$.

Typewritten visual orgy (of type) replicated 4 times
across the plane, from hot to cold (orange to blue).

⁵**OWL** / [followed by 9 lines permuting the letters
with H added, the entire text reproduced 5 times
in increasing magnifications of 2]

nd. postcard-size broadside, white card, printed
4 colours (red, green & black against an orange
ground). $6\frac{7}{16} \times 4\frac{1}{16}$.

Typewritten visual achieving the third dimension eerily
in type, a lovely sight.

16 JOURNEYING & the returns...

⁶**answer** / [preceded by 5 lines of the word run-on 5 letters a line, the final **r** repeated 16 times in an arc terminating above & before it]

nd. card-size broadsheet, cream card, bottom right corner clipped (to resemble a computer card). 7-3/8 x 3 $\frac{1}{4}$.

Typewritten visual played on the varying of upper & lower case letters. Verso printed with dots to simulate the effect of data machines compute to answers.

⁷**turnips are** / [followed by 19 lines permuting the first word, then] **spurtin**

nd. card-size broadside, laid orange card.
3 x 7.

Typewritten anagrammatic declension.

⁸**Drrrrrrrrrrrummmmmmmmmmmmmmmmmmmmmmm**
mmmmmmmmmm / [preceded by the 11 **r**'s reproduced in 4 lines printed in descending diagonals of about 10°]

nd. broadside, textured light-gray card, bottom edge deckled, printed red, black & blue, issued folded to conceal the line of **u** & **m**'s.
10 x 4-13/16 folded to 6-1/8 x 4-13/16.

No better depiction of resonance as a function of rhythm mining the eye, one of the compelling visuals of the age.

⁹**to / a Loved One** [from envelope, holograph facsimile]

nd. broadside, light blue wove stock, printed pink, with deckle along right edge; issued folded across in printed blue envelope.
5-5/8 x 7-15/16 folded to roughly 4"; envelope measuring 5-3/4 x 4 $\frac{1}{2}$.

Typewritten visual beginning "dear deanna" closing "lo ve bp".

¹⁰**bp**

nd. die-cut monogram of silver paper laminated onto black card. 4 $\frac{1}{4}$ x 4 $\frac{1}{4}$.

16 JOURNEYING & the returns....

¹¹milk.. / [followed by 48 lines permuting the letters randomly]

nd. broadside, coated white stock, printed cream. 4 x 7-9/16.

Typewritten visual overprinted on the image of a milk-bottle, both text & image only faintly discernible.

¹²pane / rain / pain

nd. card-size broadside, pale blue card, printed 2 shades of blue. 4-3/8 x 5-15/16.

Typewritten sound poem, the letters dropped out of a darker blue ground, & overprinted lighter blue almost an eighth of an inch to the right, adding visual effect.

¹³Mind / trap [holograph facsimile]

nd. broadside, coated white stock. 6 x 7½.

Drawing of a maze of 3-D letterforms.

¹⁴O BENT SEVER HALL [final line]

nd. broadside, green laid stock with deckled right edge, printed blue. 13 x 7, issued folded along, to 6½.

Typewritten visual play on the phrase "as is & ever shall be".

¹⁵[colophon card]

nd. heavy cream card, printed brown & numbered on the press. 6-5/8 x 3-5/8.

These poem objects conceived by bp Nichol were designed and / produced by Stan Bevington with the assistance of Wayne Clifford, / Dennis Reid, Kog Reid, Victor Coleman, Clarke Steabner and / many other volunteers / .. / Published by The Coach House Press in an edition of 500 copies / with the assistance of The Canada Council

[with] WILD Thing [in an arc] / for [depended] / THE TROGGS [holograph facsimile, from cover]

nd. [96pp], red stock, printed rectos only, gathered into 12 signatures & stapled once at bottom. 2-1/16 x 3-1/8. self-covered.

A flipbook of the word "LOVE".

16 **JOURNEYING & the returns.....**

[all somehow enclosed in a slipcase titled] **bp**

nd. heavy mauve card, with front & rear labels printed black & blue, the 'STATEMENT' rear dated at Toronto, November 1966.

The collection was designed to fit comfortably in the box when assembled one way only. The consensus is far fewer than the projected quantity were distributed. Curry 19.

17 **last poem / with you / [ironwork gate illustration] / in mind [from cover]**

nd. [12pp], white bond, stitched three times into cream heavier-weight paper covers; printed rectos only. 6-5/8 x 5, with unprinted flaps 2-3/8. #1 of approx 15 copies / of which 9 are numbered / & signed by the author / bpNichol [colophon of copy #1, pl1, entirely holograph in green felt-marker]. Curry 20.

18 **SCRAPTURES / tenth sequence / bpNichol [from cover]**

nd. 3 leaves, heavy mustard card, printed rectos only, laid into printed folder of newsprint with outside coated bright yellow. 6 $\frac{1}{2}$ x 10; cards, one with bottom edge deckled, 6 x 8 $\frac{1}{2}$.

Early **MARTYROLOGY** issued in an edition of 30 copies 1967 (Curry 21), an incredibly beautiful production.

19 **SYNAPSIS / a prelude [from cover]**

nd. [8pp], cream laid stock, printed black, red & purple, & stitched twice into mauve card.

edited by david aylward & bpNichol [pl].

#12 of 12 "PINK" editions out of an edition / totalling 40 [rear outside cover of copy #12, entirely pink holograph]. 7 x 3-7/8, with covers only 7 x 3 $\frac{1}{2}$. Curry 25.

A beautiful letterpress production. Contributors include bill bissett / cavan mCarthy / bpNichol / wayne clifford / dalevy : a typographic handling / scott lawrence [sic] [pl].

20 SPANISH / FLEYE / a /
perpetual anthology / för livving peopl / 1 /
[graphic device] fleye press / toronto canada
(1966). 62pp, white bond, with a broadsheet
on pink laid stock bound in between pages
[24] (ie, 28) & [29, unnumbered]: paged [i-iv]
(ie, unnumbered) then [1] - [54] then unpaged
to end (ie, 4 pages); stapled three times
into wraparound coated white card covers,
printed black, red & silver. 8½ x 11.
editor; david w harris / ... / Credit iz
due tooe victorcoleman, rolandmichaud, and
ericnobes för thair help in / publishing this
ishue. Thankz tooe victorcoleman för deesigning
the front cover. [contents, p3].

Issued in an edition of 100 copies according to jwcurry,
David UU's bibliographer. The covers are a spoof of The
Tamarack Review, approximating the typography & design
of a typical issue (down to the Hudson's Bay Co rear
cover feature) with the line **Spesial Tamarack Review -**
Cunnilingus Ishue perverting the effect; from the
indomitable pioneer of the parodic litry sendup in Canada.
Victor's broadsheet **CUNNILINGUS** bound in, holding the
theme resonant on the tongue. A fine anthology of five
poets: bill bissett, Victor, Judith Copithorne, Patrick
Lane & d.a. levy. The Coach House ad (inside front cover)
listing five titles, as in IS. two (15 above) with the
addition of **THE DREAM OUTSIDE**.

21 ONE / HUNDRED / BOOKS / SINCE / 1471 /
AN EXHIBITION OF FINE PRINTING FROM /
THE COLLECTIONS OF THE TORONTO PUBLIC
LIBRARY / February 6 to March 4, 1967

nd. 32pp, tan wove stock, printed black & red,
stitched twice in self-covers. 11 x 8½.
Designed & set by William Rueter / at The
Aliquando Press, Toronto, / and printed by
Stan Bevington at / The Coach House Press,
Toronto. / Types: Monotype Joanna and /
American Uncial. Paper: Byronic / Text Grey.
[colophon] p31.

An illustrated catalogue with indices which is scarce
in the first state (p27), a marvellous collaboration.

- 22 **lawlawlawlawlawlawlaw** / [repeated 4 lines] /
[photo] / PUBLISHED BY / THE YORKVILLE
DIGGERS, / INCORPORATED [from cover]
nd. 20pp, off-white bond, stitched twice into
fibrous gray card printed blue & purple.
4-3/16 x 7-1/8. Imprinted rear NTO Press.
The extremely scarce first edition of Clayton Ruby &
Paul Copeland's perennial best-seller, produced by
Mike Rosenbaum & Rick/Simon to characteristic Coach
House effect. Easily the most beautiful edition of
the innumerable issues this work enjoyed.
- 23 **NEVERTHELESS / THESE EYES** / [preceded &
followed by a thick horizontal rule] ROY
KIYOOKA / [followed by another rule]
(1967). [64pp], laid white stock, printed
purple & black, Smyth-sewn in 4 signatures
glued into heavy laid white card, with a
jacket of metallic blue coated stock printed
black, folded around. The author's bio state-
ment printed black on the same stock as the
book, bottom edge deckled, is laid in as a
bookmark (3 x 7-7/8). 5½ x 8-3/8.
typography and design by Bev Leach / .. /
limited to an edition of 500 copies
[ACKNOWLEDGEMENTS, p63].
With 4 illustrations by the author. Continuing Stan's
program of art/text fusion produced (without concern
for economy) toward the realization of the synergetic
artifact: book-as-object as much as medium. One of the
highest achievements of symbolic construction in the
history of Canadian bookmaking, truly fine copies of
this innovative departure from precedent are scarce.
- 24 **FOR EVERYONE** / March 1 / WAYNE
CLIFFORD [from cover]
nd. [4pp] leaflet of canary-yellow wove stock,
bottom edge deckled, opening horizontally.
7-3/4 x 6-7/16. BLUE LIGHT SERIES / one /
fleye press / TORONTO CANADA / printed
at the coach house press [p4].
Produced in an edition of 110 copies. David W Harris,
editor.

- 25 **COUNTIN** / ron caplan / [square of 20 square dots] Island Press / 1967
[16pp], dark green heavy laid stock, printed purple & black, stitched twice into self-covers. 4-3/16 x 6-1/8. This book was set in 10 pt. Helvetica & printed / in an edition of fifty numbered copies by Victor / Coleman at The Coach House Press, Toronto / April, 1967. [colophon, p13].
Issued in advance of IS.three for private distribution, clean evidence of Victor Coleman's genius for design.
- 26 **A SAMPLER** / [drawing] / Poems by / RON CAPLAN & DAVID FEDERMAN / Drawings by Elizabeth Coleman / IS.three Toronto, 1967
[32pp], white wove stock, stitched twice into laid red card, with deckled fore-edge, printed darker red. 6½ x 5-7/8. A SAMPLER published as IS.three in an / edition of 300 copies by Victor Coleman / at The Coach House Press / 317 (rear) Bathurst Street / Toronto 2B, Ontario, Canada / May, 1967 [colophon, p31].
Ron Caplan's **countin** reproduced [pp 21-30] from the same setting as the preceding item, with the exception of the final six lines, here printed on a separate page. This joint book issue greatly exported to the US.
- 27 **june pome** / (for barrie / N° 79 [from cover of copy #79]
nd. [4pp] leaflet of peach wove stock, rear fore-edge deckled, printed red, black & blue. 6½ x 8. BLUE LIGHT SERIES / 2 / fleye press / 88 bernard avenue suite 307 / toronto 5 canada / printed at the coach house press [p4]. Signed in type beneath the poem: david w harris
Issued in an edition of 110 copies numbered on the press.
- 28 **music / for the words** / for harris [from cover]
nd. one sheet of laid tan card folded twice to [6pp], terminal edge deckled, printed purple, & sewn with tan thread through the first fold into laid gray card printed purple (on end).

28 **music for the words..**

7½ x 6. June 13 No. 2 (the number written in
in black ink) [all on end] / this is a duplicate /
Wayne Clifford (both lines holograph perpendicular
to the date; ie, with the text) [colophon, p6,
which is the verso of the second panel, the poem
progressing with the folds].

Handset & handprinted in an edition of only 2 copies for
David W Harris's 19th birthday [1967], both copies inscribed
by the author & sent to David (copy #1 with birthday dedi-
cation). Included by the author among his published books
on page [4] of his Collected Poems **An Ache in the Ear**. A
paradigm of what difference Coach House Press made of its
access to artists evolving a progressive, more immediate
ethos; perhaps allsorts of books produced carefully after
hours by a great variety of conspirators, still waiting
to be discovered.

29 **light verse** [verso of title-spread] Victor Coleman
[recto]

(1967). [16pp], yellow wove stock, bottom edge
deckled, printed blue, & stitched twice, with
white wove flyleaves, front fore-edge deckled,
into textured brown card, front fore-edge also
deckled, over which is glued a white wove label
wrapped around bearing hand-drawn title & an
original coloured drawing by Sarah Miller (fly-
leaves not included in pagination). 8½ x 6-1/8.
This book was designed & printed by the author /
at The Coach House Press, Toronto / in an edit-
ion of 26 copies / June 1967 / [lettered with
a pencil-outlined drawing of the letter colour-
ed in by hand: copy x, orange] [colophon, p15].

The author's seldom-encountered second book, first of
his Coach House titles. Incorporated as the title sequence
in the later better-known book.

30 **The Pleasures of the Dirty Page** / Victor Coleman
[from cover]

nd. [4pp] leaflet of laid mauve stock, opening
horizontally. 4-13/16 x 3-7/8. Letterpressed.

A classic Coach House offcut ephemeron.

- 31 **IS. / FOUR** [from envelope, stylized letters incorporated into a drawing]
nd. 12 fascicules & a tiny colophon card laid into a white 9 x 12 envelope, printed day-glo orange. Michael Ondaatje's copy postmarked 21 Octo 1967 (8¢ postage..), with a return address written out, ISLAND PRESS 501 MARKHAM #6 TORONTO 4, ONTARIO CANADA. including:
- ¹ **Lebanon Voices** / for David / Cull / : bill bissett [with his signature screened beside his name to the left, in green] [from cover]
nd. 3 leaves, white bond, mimeo'd from type-written stencils, with black paint sprayed along the borders, stapled twice in self-covers. 8½ x 4-11/16.
Produced by Nelson Ball at the Weed/flower Press.
- ² **SPRING** / Besmir Brigham / IS. four / designed & printed by victor coleman
nd. card-size broadsheet, printed silver & black on duo-tone (black one side, white the other) laid card. 4 x 8-1/16.
- ³ **Les Fleurs des Neiges** / Scott Davis
nd. [4pp] leaflet printed purple & gray on laid pale blue stock, bottom edge deckled. 4-3/4 x 10-3/4.
- ⁴ **Four Poems** by Robin Eichele / Printed & designed by Victor Coleman / Cover by William Blake [from label inside cover]
nd. [8pp], laid orange stock with fore-edge of cover deckled, printed purple & black, with a metallic-gold label printed black tipped in at [p2], stitched twice in self-covers. 6½ x 8½.
- ⁵ **AFTER SPICER** [from cover]
nd. [6pp] leaflet, from one sheet folded twice, laid mustard stock printed purple & green. 4-7/8 x 5-1/8. designed by victor coleman / published originally as a mother/asphodel [colophon, p6]; david federman [p5].

31 IS. FOUR..

⁶**Poem ending / with a dare / JONATHAN GREENE / IS. four [from cover]**

nd. [4pp] leaflet, laid dark green stock printed purple (front fore-edge deckled).
5½ x 10. designed & printed by victor coleman [colophon, p4].

⁷**3 poems / ls. four [from cover]**

nd. [8pp] leaflet formed by folding one sheet twice, each panel printed a different direction requiring the reader to rotate instead of turning from page to page; laid gray stock printed green, with a deep blue finger-painting [p2]. 5 x 5.
printed & designed by erik gamble [colophon, p8]; Anslem Hollo [sic] [pp6/7].

⁸**The Declaration of Independence [preceded & followed by ornamental boxes] / [followed by a four-line quote by Patrick Henry; then 28 lines of text] / BILL HUTTON [preceded & followed by ornamental boxes]**

nd. broadside on duo-tone stock (white verso, day-glo pink recto). 6 x 8½.

⁹**Exercises / For / Ear [from cover]**

nd. [16pp], laid yellow stock, first four leaves with deckled fore-edges, stitched twice in self-covers. 5 x 4-3/4.
Stephen / Jonas / IS. four [p3].

¹⁰**Three Poems Lynne Knight IS. four [cover]**

nd. [4pp] leaflet, laid purple card, opening horizontally, printed purple, black & brown (the cover illustration printed in a black/brown split-fountain). 4-7/16 x 5-3/16.

¹¹**Five Poems [preceded by] David McFadden [& followed by] IS. four [under a photo by Stan Bevington of the author fishing at the Bolduc retreat; enclosed in ornamental border] [cover]**

31 IS. FOUR...

¹¹ Five Poems..

nd. [8pp], cream laid stock, printed brown, black & blue, bottom edges deckled, stitched twice in self-covers. 8-5/8 x 8-15/16.

Cover photograph by Stan Bevington. / Designed & printed by Victor Coleman. [p2].

¹² Three / Poems / by / David / Rosenberg / [3-eyed frog cartoon] / Is. four [from cover]

nd. [4pp] leaflet, laid mustard stock, bottom edge deckled, printed gold & green. 7 $\frac{1}{2}$ x 10. designed & printed by Victor Coleman [p4].

¹³ [colophon card]

nd. laid green stock, printing a beaver illustration, & one line of type reduced near to imperceptibility: printed in Canada by mindless acid freaks. 3 x 1-1/16.

The item most often lacking from the few copies that do return to market more-or-less intact of the IS bag. It shd be noted that, with the exception of the bissett booklet, the entire production was printed letterpress on the Vandercook by hand (& mostly by Victor, who also set most of it), a remarkable achievement by itself, & a facet of Victor's smallpress participation little-known & appreciated today (ie, excepting illustrations, which were mostly offset - as was the colophon card - the Eric Gamble envelope cover printed silkscreen). Between 250 & 300 sets were produced, a highpoint in our smallpress history forsure.

32 ON REPRESENTATION / [preceded by] Poem No. 9 [holograph facsimile] / [preceded by a facsimile of an excerpt from the] COLONIAL ADVOCATE. / Thursday, Jan. 10. 1833. / [comprising 9 lines] / [followed by the poem, 14 line breakup of the excerpt] / [followed by] PLEASE NOTE / [7 typeset lines of advice to the printer] / [beside the holgraph facsimile colophon] This Colombo Poem by Wm. Lyon / Mackenzie has been designed by / Dennis Reid

32 ON REPRESENTATION..

to be included in / Wrongfont's Centennial Portfolio. Thanks are due to / Wm. Lyon Mackenzie for type-setting, presumably John / Robt. Colombo for typing, Frank Callaway of the Repro. / Dept. of the Ont. Archives for photostat work, and Stan / Bevington of the Coach House Press for help in Offset- / Litho Printing. An excessive number have been printed.

nd. broadside on buff laid stock, bottom edge deckled. 6-15/16 x 17.

125 copies were distributed folded in **WRONGFOUNT 5.**

33 ONE / EYE / LOVE / [surrounded by] VICTOR [above] COLEMAN [below] [stylized letters incorporated into a drawing of a flower] / THE COACH HOUSE PRESS . TORONTO . 1967

[78pp], pale yellow-green laid stock, printed black (text), purple, blue, 3 shades of green, brown, orange, yellow & red (colophon & drawings), & perfectbound with the same colour heavy card (printed blue) into laid matt-green paper covers, printed black, mauve, blue & green. 5½ x 11. drawings by Bob Snyder [sic] / designed and printed at The Coach House Press / published with the assistance of The Canada Council / in an edition of 500 copies, October 1967 / [press-numbered red, the pressmark, also red, preceding the text] [colophon, p77].

The first state of this relatively common book, bound on the fore-edge into the first printing of the jacket (border around the author's name coloured green not blue), survives perhaps in one or two copies, the run immediately disbound upon receipt from the binder & returned trimmed down (affecting text in several copies thereby shrinking the intended run) with a fresh supply of second print jackets. The second state measures 5-5/16 x 11. A book demanding careful attention, the psychedelic drawings, the lack of folios, odd size, exciting the binders' bad guess.

- 34 **The Dainty Monsters** / Michael Ondaatje
(1967). 80pp, cream wove stock, Smyth-sewn
in 5 signatures & casebound with laid mustard
endpapers, in unprinted brown linen, with a
laid cream jacket printed 4 colours, folded
around. 5-7/8 x 9. designed and printed at the
Coach House Press / in an edition of 500 copies
November 1967 / published with the assistance
of The Canada Council [colophon, p79].
The very scarce first state of the author's first book
without the red pressmark or number in the colophon,
presumably only a handful released thus (review copies?).
- 35 **BASEBALL: / A POEM IN THE / MAGIC NUMBER
9** [enclosed in 4 green diamond-shape 'bases']
(1967). [24pp], white wove stock, printed black
& green, glued into flocked green card screened
white. 10 x 10 x 6-5/8 [forming a pennant].
designed by Gar Smith printed at The Coach
House Press / published with the assistance
of The Canada Council / in an edition of 500
copies, November 1967 [colophon, p24]. The
author's name (George Bowering) appearing on
the cover & copyright page only.
Given in Roy Miki's George Bowering Bibliography (A6) as
an edition of "about 300, maybe 350" (quoting Victor
Coleman), the design responsible for a lot of wasters.
- 36 **Natural Events** [over an illustration] / [followed
by an 8-line poem] / Judith Copithorne
nd. broadside, laid white card, right edge
deckled, printed deep green & purple.
8-7/8 x 10-7/8.
- 37 **Color Song** / [illustration] / [9-line poem] /
Judith Copithorne
nd. broadside, cream laid stock, right edge
deckled, printed deep green & purple. 8-7/8 x 6.
- 38 **Fire Flowers** / [14-line poem] / Judith Copithorne
nd. broadside, laid deep pink card, deckled at
right, printed purple. 4-3/8 x 7.
These three broadsides may have been issued together.

- 39 **An Introduction to / Communications Therapy**
[from cover]
nd. 16pp, white wove stock, stitched twice
into printed green card covers. 5-7/16 x 8-3/8.
bpNichol's therapy group in which he was involved both as
patient & counsellor. This little-known pamphlet composed
in collaboration with other members. Internally dates
late 1967, early 1968.
- 40 **AWARD / WINNING / CATALOGUE / [blind-stamped seal] [from cover]**
nd. [8pp], cream wove stock, stitched twice
into metallic gold duo-tone card (white verso)
which have been printed black & red with the
rear cover scored into two detachable ballots.
5½ x 8½. copyright 1924, Revised 1964, Revised
1966, Revised Friday February 9 [verso of
front cover].
Michael Hayden's anonymous spoof, given in **TWENY/20** as
published in 1967, but internal evidence dates it some-
time (probly not long) after February 11, 1968. One of
the more legendary of press productions.
- 41 **FREE! / Gift Catalogue** [stylized display letters
enclosed in a speech-balloon collage, printed
purple over a pictorial/typographic collage
printed pink & duplicated] [from cover]
nd. [8pp], white bond, printed brown, stitched
twice into coated duo-tone card (flesh-colour
parquet design outside, plain white in) which
has been scored across to create two detachable
coupons. A 1cent green Canadian stamp has been
taped over illustration N° 15 [p7]. 5½ x 8½.
Illustration N° 4 [p2] is two page-spreads & inner & outer
cover-spreads from the preceding item. The centre-spread
is a list of the cast of Chekhov's **THREE SISTERS** directed
by Murray Davis at York University, Feb 18th [1968]. By
far the scarcer of the two spoof catalogues, virtually
unknown today.
- 42 **CATALOGUE / OF / CANADIAN / SMALL / PRESSES /** [preceded & followed
by] **CURRENT BOOKLISTS** [outside rules] /
coach house/ganglia "BUSY BEAVER" production
[from cover]

42 CATALOGUE OF CANADIAN SMALL PRESSES..

nd. [20pp], white bond, stitched twice in self-covers. 5-3/16 x 7-7/16.

bpNichol's pioneering first accumulation in catalogue form in our history, of the publications of a variety of our small presses (prefiguring the Literary Press Group lists by a decade). Including Coach House (the address rubber-stamped, suggesting this may have been in production at the time of the move to Huron St), Ganglia, Talonbooks See/Hear Productions, Weed/Flower Press, & The House of Anansi; with an authors' index of all books listed. Typewritten by bp & produced offset at Coach House in the spirit of revolution. (Includes many projected titles never realized, providing rare insight into the vicissitudes of those quixotic times.)

43 **Sibelius Park** / [88-line poem] / Dennis Lee /
Rochdale, Fall, 1968

broadside, laid cream card, right edge deckled.
11 x 16-7/8.

Issued in an edition of 50 copies.

44 [Rochdale catalogue]

nd. 16 leaves, various stocks & colours, printed orange, black, gold, red, green, blue, yellow & purple, & slid with protective acetate covers, into a black plastic spine. 11-1/8 x 8½.

In true Coach House fashion, a production befitting in every way the ambit of its issue, one of the finest commemorations of that historic experiment. A documentary resource with text overprinted with image, or reduced to the straining point of legibility, then overprinted with other text, the eye rioting in a phantasmagoria of colours & images, ensuring inexhaustible interest for every browser, as successful a blend of utility & artifactual symbol as any conceived.

45 **Pink White & Clear** \$4.95 / The Coach House Press / [beaver illustration] / © / [numbered by hand] 30/34 [from cover of copy #30]

nd. 3 leaves, unprinted acetate, white bond printed black (cover), & pink bond printed gray (text), stapled twice together. 10 x 10.

Given in **TWENY/20** as by Stan Bevington, but the only text is by William Carlos Williams. Issued in response to an article (by Marq deVilliers) on the press in The Telegram (Sat 7 Decem 1968), a press ad in the same issue rejecting the accuracy of the article, the title's first announcement. Another of the legendary ones. Actually marketed at Etherea in Rochdale priced \$4.95..

- 46 παιδεια / A Rochdale Socio-Politico Philosophico Review / 19 December 1968 Number 1 / [with photo beneath] [from cover]
[8pp], cream wove stock, stitched twice in self-covers, untrimmed. 5 $\frac{1}{2}$ x 8-7/16.
An early report of the problems a Governing Council at Rochdale inherited attempting anarchic bureaucracy. The two contributions signed John Jordan and Jim Beckman.
- 47 PUENDA / [upside-down beaver] TAKE ONE / 19 December 1968 Number 1 / Sociology is shit. - Charles Olson / [14 line poem signed]
JACK SPICER - Language [from cover]
nd. [8pp], cream wove stock, stitched twice in self-covers. 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$.
Victor Coleman's parody of the preceding, rewriting the text of the 2 contributions beyond sarcasm, a literal cut-up putting it to the litmus test of Burroughs truth. The contributions now signed River Jordan & Richard Speck.
- 48 THE / BEACHCOMBER / [interlined with] Victor / Coleman
(1968). [24pp], textured cream stock, printed purple & wine, stitched twice with white bond flyleaves (not included in pagination) into laid cream card printed wine & mauve; bottom edge of some sheets deckled. 8-7/16 x 8-13/16.
printed by the author on his mother's birthday, December 1968 / in an edition of twenty-six copies [p4].
Margaret Coleman born 29 December 1917. A beautiful production of one of the poet's loveliest early poems, composed: 15.6.68-6.8.68 Gibsons, B.C. / (on the beach & at home [p23]).
- 49 Inauguration Poem 2 / Edward Dorn
(1969). broadsheet, coated cream stock, printed deep pink. 7-7/16 x 16-7/8. This is the first in a series of Coach House/NTO Press free poems / distributed free to residents of Rochdale College. January 1969. [verso at foot of text].
Absent from the Streeter Dorn Bibliography, but recorded by Lepper in his list (#20). A very scarce publication.

- 50 **SNORE / COMIX** / [panel with drawing incorporating the word] HUH / 35¢ [cover] (1969). 7 leaves, printed brown & black (both sides), laid in a folder of coated white stock printed russet. 8½ x 11.
Working toward a 360° vision, various members of the Cat Family: one crazy= / one sleeping= one ecstatic=one day spent in obvious infancy= one acid freak=one / apache primitive, and other connected persons. But if anyone needs to know, say I did it / [signed] Claudius Cat [&] Jerry ofo Printed at the Coach House Press / [signed] Emmett Grogan FEBRUARY 1969 [over] OHIO AND CANADA Toronto, Ontario [rear cover]
First issue of the notorious Snores, entirely drawn (ie, including text). Given in **TWENY/20** as edited by Michael Tims. One of the rarest underground comix of the period, Jay Kennedy's bibliography entirely missing the first 2 issues (with #3, which is common, valued at US\$32.50!).
- 51 **Penelope** [the initial P ornamental] / Rochdale Poetry Supplement - March 1969 / edited by Kathy Everson & Ralph Bendahan / [preceded by a mitre illustration] [from cover]
[6pp] leaflet (one sheet folded twice), white bond printed mauve. 5-11/16 x 11.
With 8 illustrations, 7 from the Hindu pantheon. Includes 'Seraphim' by Victor Coleman. An early product of one of the Rochdale poetry seminars.
- 52 **daily planet** [stylized] / not quite someone taking care of you / rochdale college toronto / BE BOLD / AND LIE / TRUTHFULLY [mast-head, occasionally dated]
nd. broadsheet newspaper, white wove stock, printed orange, black & blue. 11 x 17. L°K Emma she's reading / the Daily Planet Edited by Good / Old Sir Basil Nardly-Stoads & / Anthony D'Villiers Gibson with / Stuart Hertzog acting on their / Behalf. Layout and Design® / by Bart C.Schoales.1969 / .printed at the Coach House PRess. [hand-drawn colophon verso].

52 **daily planet..**

One of the earliest issues in this sumptuous rainbow format (Bart now well-known for his album-cover art). Includes Victor Coleman's essential open letter 'The Fluglehorn of Responsibility' as well as an announcement of "the first quasi-legal performance by Theatre Passe Muraille" (e.e. cummings's **SANTA CLAUS**).

53 [rochdale catalogue]

(1969). [84pp], spiderweb glassine, printed purple, black & blue, & stapled three times, with unprinted heavy black card centrefold enclosing a laid-in broadside collage (vellum writing paper, 8-5/16 x 10 $\frac{1}{2}$, printed blue, red & yellow), into metallic-black duo-tone stock (off-white verso) printed purple. 9-1/8 x 12-1/8. Still, a College Catalog has to have a Curriculum: This one is a selective, subjective, / statement about some of the learning structures available at Rochdale during the first half of / March 1969. [inside cover, face variant].

Almost entirely visual, this incredible production exists in several variants, Jerry ofO's memory of the collating party, explanation enough. There are two entirely different covers, the original intention, I think, to include each in every copy (the versos comprising most of the catalogue's text). An extremely fragile work of unsurpassing art, very scarce in any state today.

54 **Dear Jack** / [followed by 26-line letter] / Much Love / Robert [p3]

(1969). [4pp] leaflet, laid cream stock, fore-edge deckled, printed brown. 4 $\frac{1}{2}$ x 6-9/16. designed by victor coleman / Printed at the Coach House Press 3.27.69 [p2].

Illustrating this list's warning of cultural evaporation, a letter to Jack Spicer, but no one can remember by who.

55 '**Illustrated**' [yellow autograph type over blue photo-booth portrait] [from either cover]

nd. [64pp], newsprint printed black, brown, blue, red, yellow, orange, pink & green, stitched twice in self-covers. 4-5/16 x 5-11/16. The infamous 'RANDOM' issue of Gargoyle, compiled by Ken Coupland [aka Ken Doll] & produced at Coach House for surreptitious distribution as an insert in the spring issue of the student rag Gargoyle. Includes a Leary interview swimming in collage.

- 56 **CATHAY** / for Kathye / [4-line verse] /
hand set and printed at the Coach House Press
by millholen. 3.31.69 [p3]
[4pp] leaflet, light green card. 4-5/16 x 4-5/16.
- 57 **from EXPRESSWAY** / [14-line poem] / [flower device] david federman / hand set and printed at the Coach House Press by ee molner 31.III.69.
broadside, light green card. 4-5/16 x 8-11/16.
Issued with the preceding item as an Easter greeting from the printers, Rochdale #926.
- 58 **buttered breasts** [printed over a photo] [p3]
nd. [16pp double-ply, unopened at top], white bond, sewn with waxpaper flyleaves (not included in pagination) using black thread, in self-covers. 5½ x 4¼.
11 photographs of various reclining people with buttered breasts, the centre-spread photos tipped over slogans (white, [p8] & let me get dirty. [p9]). Inside covers bear the word 'flattery'. The colophon (of sorts) is an illustration of two beetles captioned: a love story on both sides. / as the covers are. as butter is. [p14]. Possibly part of Jim Lang's discreet Sweet Porn series, one of the more private productions of the press.
- 59 **FOR ANNA** / [28-line poem] / Irving Layton / ORANGE BEAR READER NUMBER FOUR
nd. broadside, laid cream Gainsborough, bottom edge deckled, enclosed in a laid gray Torino series folder, bottom edge deckled, printed orange; issued in a mailing envelope, white bond, also printed orange. 9-15/16 x 13-7/8 (folder: 10 x 13; mailer: 14½ x 11½). THE ORANGE BEAR READER / issues monthly 500 copies of a new poem / on individually wrapped broadsides. / Individual Numbers \$.75, sets of 12, \$6. / Hand printed at The Coach House Press, Toronto. / .. Editorial Group / Juanita Galle, Michael Galle, John Bedford, Steven Osterlund. [rear folder].
Easily one of the rarest of the 9 published numbers in the series, most of which seem to have all but vanished.
A very beautiful production.

- 60 FOR JESUS / LUNATICK [first title-page]
ANDY bpNichol [verso of second title-page
spread] The Coach House Press [recto]
(1969). 40pp (ANDY) + 56pp (FOR JESUS LUNATICK),
laid cream stock, about half the fore-edges
deckled, Smyth-sewn dos-a-dos with a centre-
section of 6 gummed leaves printed various
shades of red, one side only, in 12 8-page,
& one 12-page, signatures, casebound with
deckled cream card endpapers, printed blue,
into black, gilt-stamped linen boards; with
a jacket printed black & blind-stamped on
blue duo-tone stock (verso off-white), folded
around. 6-3/4 x 9-3/8.
Printed at the Coach House Press in August 1969
in a limited / edition of 300 numbered copies
on Byronic text laid white stock. / Numbers 1
through 50 are signed by the author. / [pre-
ceded by the pressmark, & press-number, both
in red] / [above which the author has produced
a drawing, with speech balloon, in blue ink]
[colophon of copy № 18, p39, ANDY].
The 6 gummed leaves contain 33 numbered illustrations in-
tended for cutting out & gluing into the corresponding
space in the text. As with the trade issue, the last line
of type has been inadvertently trimmed beneath No 33 (in-
structions for assembly). Title-pages printed red & black.
- 61 the / man / with / seven / toes / [preceded by
a tipped-on facsimile, black & white, of John
Chambers' painting Man and Dog; & across the
title-page spread by] michael ondaatje
(1969). 48pp, heavy textured white stock, hand-
printed a page at a time, & Smyth-sewn in 6
8-page signatures for case-binding, with a gray
version of the stock for endpapers, into orange
linen over boards, stamped black along the spine;
with a gray jacket offset orange & black folded
around. 10 x 6-9/16.
Typeset in 12 pt Garamond & 36 pt Garamond bold /
& printed by Nelson Adams at The Coach House

61 **the man with seven toes..**

Press / in November 1969. / The paper is Byronic Cover Brocade. / Designed by Stan Bevington. / .. / This edition limited to 300 copies, numbered, of which / the first fifty are signed by the author. / [numbered at right by hand (black feltpen) next to the familiar pressmark printed red] [colophon of copy 5].

The signature (black ballpoint) appears under the author's name on the title-page.

62 **Light Verse** / Victor Coleman / Coach House Press 1969

[116pp], pale green laid stock, with 8 colour plates tipped in, sewn in 7 signatures (the terminal one, 20pp) & handbound with laid green endpapers into unprinted suede covers; edges untrimmed. 5-5/8 x 5-3/4.

An edition of no more than 1000 copies of LIGHT / VERSE designed and typeset by Victor Coleman in 12 pt. / Garamond with 24 pt Helvetica bold outline titles / was printed on Strathmore text auterne at The Coach / House Press in November 1969; the colour photo- / graphs by the author were printed by Stan Bevington. / The cover photo is by Stan Bevington. [colophon, p115].

One of only 9 copies produced of this harcover issue.
"The typography, also, with its internal conflict between the Old French Garamond bodytype and the more modern Swiss-designed sans-serif Helvetica titles, and especially the titles which are set in Helvetica bold **outline** (to suggest a framework but not yet a fullness) mark this a transitional volume." [Tim Inkster, **THE COACH HOUSE PRESS**, p16].

63 **A Man Saw a Ball of Gold** / [11-line poem] / Ron Padgett [p2]

nd. [4pp] leaflet, white card, with a four-colour reproduction of an alchemical painting on the cover. 4-11/16 x 6-1/16.

The press Christmas card, signed [p3]: Victor Coleman (blue ballpoint) / Stan Bevington (black felt).

- 64 **TWENTY OF MY BEST** / [preceded by]
MICHAEL FORAN
nd. 56pp ([i-xii], [1-2], 3-41, [42-44]),
cream wove stock, stitched twice into un-
printed laid brown card, glued into jacket
of mustard stock printed green & orange.
5-15/16 x 8-7/8. This edition limited to two
hundred copies. / [preceded by Coach House
pressmark, & pressnumber] [colophon, p43].
The first state, without 'FORAN'S FOLLY' rubber-
stamped at foot of rear panel of jacket, is extremely
scarce, the author stamping all the copies sent to
him upon receipt. Issued late 1969 or early 1970, a
copy inscribed to fellow-poet Bertram Warr, dated
January 1970.
- 65 **PERSON TO PERSON** / POEMS / by HELEN
BALL
(1970). 48pp, white bond, stitched twice into
mauve card printed black & blue. 5-7/16 x 8½.
No explicit Coach House complicity. 200 copies issued.
- 66 **The Heavens** / [preceded by] Victor Coleman
[& a small ornament]
(1970). [32pp], cream wove stock, stitched
twice, with laid wine flyleaves (not included
in pagination), into black card covers printed
wine. 8-7/16 x 5¼.
Thirty-seven copies. / Printed at the Coach /
House Printing School / by Alexander Nicol /
in the spring of 1970. / [preceded by] #7 [in
green holograph] [colophon of copy #7].
Twenty-two sections from **AMERICA**. A tasteful hand-
printed rarity. One of a few different editions of this
text produced in small runs by students of the Rochdale
Publishing Workshop.
- 67 **vermiform appendix** / [preceded by] margaret
way [rule]
nd. [56pp], mauve wove stock, printed black
letterpress & typewritten red, & stitched 5
times into purple laid card, bottom edge deckled,
letterpressed black, with colour illustration
tipped on. 6 x 7-13/16.

67 **vermiform appendix..**

Another product of the Rochdale Publishing Workshop. Perhaps 25 students took advantage of this hands-on seminar during its few year existence, maybe a small shelf of comparable productions in handfuls of copies resulting. The copy described bears the signature of ownership of Irving Layton, possibly the author's teacher at York at the time. Rear cover imprinted with the pressmark silhouette of the familiar Gordon.

68 **HiEROGRAPHiCS / [4-colour full-cover illustration with speech balloon enclosing] NO.1 / THE / ALTERNATIVE COMiK / [all preceded by] 50 / cents [from cover]**

(1970). [24pp], fine laid white stock, printed mostly split-fountain green/blue/purple, and stitched twice into coated paper covers printed four colours recto, black verso. $6\frac{1}{2}$ x 8-3/8.

An untrimmed proof variant includes the centre-spread four pages on orange stock. Another very scarce underground comik, listed by Jay Kennedy at US\$33! Conrad acknowledged as the author/artist.

69 **Black Azure / Walton Osborn / Illustrated by William Kimber**

(1970). 48pp, white wove stock, Smyth-sewn in 4 12-page signatures & casebound with laid olive endpapers, into solid black linen over boards, with a laid black jacket, front flap edge deckled, screened white, wrapped around. An errata slip (4 x 6) incorporates a further misprint! 8-3/4 x $8\frac{1}{2}$.

This book was printed in July, 1970 / at the Coach House Press by Elizabeth / Cunningham. It is limited to an edition / of 250 copies.. [colophon, p48].

One of the earliest Cunningham productions from the press. Uncommon in the first state, without corrections, the Errata slip apparently a late addition. Also one of the artist's earlier book productions.

- 70 **SNORE / COMIX** / [illustration of a saw zzz-ing away through a silly sausage product of outside hands] [from cover]
(1970). [72pp], white wove stock, perfectbound with cream card flyleaves, into white paper covers, printed day-glo orange & red, laminated over plain card. 2-5/16 x 2-3/4.
Snore Number Two / April 1970 [ornament] 600 copies / [names of 14 contributors] / Collected Printed & Published by / The Coach House Press / 401 [rear] Huron Street / Toronto 181 Ontario Canada [rear cover].
- 71 [Mr Peanut Flip-book]
nd. [96pp], off-white stock, printed blue, gathered in 6 signatures & stapled twice in self-wrappers. 2-5/8 x 2-15/16.
Produced in a very small edition, not generally distributed. The copy described is an untrimmed proof with several pages unopened. Entirely made up of images of Mr Peanut dancing.
SNORE COMIX #4.
- 72 **SHOE JOURNAL** / Illustrations and text / supplied by / GEORGE SAIA / A General Idea Production [from cover]
(1971). [64pp], off-white stock, unbound. 4-5/8 x 6.
A few copies of this aborted project were collated from folded sheets, but left unbound. **SNORE COMIX #5.**
- 73 **trailer report** 1970 / judy johnson / [preceded by a 2-colour photo-illustration captioned] now you see it, now you don't m.sowdon [cover]
nd. 53 leaves, white bond, printed rectos only, stapled twice into buff laid card covers, printed blue & red. 8 $\frac{1}{2}$ x 11.
A detailed account of the preceding year, virtually a history of the Village during that year (I want to say objective, but the Trailer staff were probly more involved than nine tenths of the st kids). Including 10 appendices, a most important document.

- 74 **THE OWL'S EYE** / [34-line poem in two columns]
GEORGE BOWERING / ORANGE BEAR READER
NUMBER SEVEN

nd. broadside, laid gray Gainsborough, bottom edge deckled, enclosed in a laid gray Torino series folder, bottom edge deckled, printed orange; issued in a white bond mailing envelope also printed orange. 9-15/16 x 13-7/8 (folder: 10 x 13; mailer: 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$).

Another scarce number in this letterpress series [see 59 above]. Given in Roy Miki's George Bowering Bibliography as being issued November 1970 (D536 & E31). Apparently 500 copies originally issued.

- 75 **KOLLAGES** / ROBERT FONES [hand-lettered inside the banner raised by a galloping horseman riding across a collage of 3 author photos] / [table of contents, 22 lines] / Printed by Robert Fones at the Coach House Press / in a limited edition of 300 copies, boxed. Many thanks / to the Canada Council for assistance and to the / people at the Coach House for their help in putting / this book together. / July 1970 / [& enclosed in a border of $\frac{1}{2}$ -maple-leaves topped by the familiar beave - here sporting an inverted cone hat] PRINTED / IN KANADA / ON KANADIAN / PAPER / [then in tiny barely readable type] by mindless acid freaks / beaverkolour [from inside cover label]

22 leaves, offset black on the A.B.Dick, with occasional tints of pink, green, yellow & blue, laid into a white card clamshell box with full cover label glued around, & inside label glued under the lid. Also containing a yellow tin button bearing the image of Mr All-Sorts.
8-13/16 x 11 $\frac{1}{4}$.

The author's very scarce first publication, rarely encountered complete with the button. White wove labels & guts. Another legendary one.

76 **SUNRAYS**

nd. [40pp], heavy orange textured stock, printed black, brown & red, stitched twice into laid blue card covers printed black & blue. 8 $\frac{1}{2}$ x 11.

With 14 full-page recto drawings, incorporating text. Autographed in red at foot of title-page: Chris Hurst Heather Barker [his second book also produced at the press 2 years later]. No explicit Coach House involvement (ie, unless you actually look at the production).

- 77 **Search for Talent** [holograph facsimile] [preceded in type by] Subject / Place [in type]
Spedden Alberta [holograph facsimile] / Date [in type] August [holograph facsimile] / [all preceded by a 2-colour illustration & ad for Kodak Film] [from rear cover]

nd. 9 die-cut plates, offset black on heavy coated (one-side) stock, slid on scored stubs into wrap-around orange textured card cover, printed black & red, secured with black plastic spine. 9-3/4 x 8-5/8.

ALBUM / PRINTS / Artsize / TRADE MARK REG.
[in red rules] [from cover].

A book of found images, produced to resemble the albums photo-processors issued "artsizes" prints in. No press signs in evidence, except on the more common second state with rubber stamped imprint on rear cover.

- 78 **Coach House / Writing Supplement** / edited by Victor Coleman / illustrated by Jim Lang / [followed by 3 columns of contributions & 5 drawings] [p1]

nd. [4pp] tabloid, newsprint. 11-3/8 x 17.
Paged 9-12, & inserted as centre-spread in an issue of Harbinger.

Including all but 6 contributions to **IS.8** (Spring 1970).

- 79 **Coach House Writing Supplement 2** / [photo] / EDITED BY VICTOR COLEMAN GRAPHICS BY JIM LANG, BOB FONES AND KEN COUPLAND.
[from cover]

79 Coach House Writing Supplement 2..

nd. [8pp], tabloid, newsprint (inner sheet yellow) insert in an issue of Harbinger.
11-3/8 x 17.

80 Poem in October [preceded by] Dylan Thomas:
[from cover]

(1970). 7pp, laid gray stock, printed red-orange (ie, one sheet folded three times & paged in the order of unfolding), tipped into gray laid paper covers, fore-edge deckled, printed deep purple, folded twice with rear flap enclosing a green & red tipped-on print, & with holograph colophon label, cut irregular from waste tan paper (printed verso), tipped inside front cover. 6 $\frac{1}{2}$ x 4-5/8.

DONE INTO EPHeMeRA / DURING OCTObEr 1970 /
ThE WANING MOMeNTS / PRINTeR NeLSON AdAMS /
PhoTo GRAPHeR EDUARd LANG / A FRIeNDLY EdITION
of 28 [colophon, black ballpoint].

An incredibly beautiful handprinted homage, the print is one of Lang's famous gum-prints, a photographic process excluding chemical developing agents. Too late to appear in Ralph's or Maud's Thomas Bibliographies (1956 & 1970), this booklet is only exceeded in limitation among all the publications of Thomas's work, by Frederic Prokosch's 1939 edition of **THE HAND** (10 copies), the only other close ones being the signed issues of **IN COUNTRY SLEEP** (100) & **COLLECTED POEMS** (65), the Caseg Broadsheet **FROM IN MEMORY OF ANN JONES** (500/June 1942), and the deluxe publication **TWENTY-SIX POEMS** (150 signed copies). Two Christmas booklets, **CONVERSATION ABOUT CHRISTMAS** (2000 copies, 1954) and the unrecorded Canadian publication **MEMORIES OF CHRISTMAS** (about the same time) are also comparably scarce.

81 THE PRE-LINGUISTIC HEIGHTS / Nelson Ball /
[reproduction of painting printed 3 shades of gray] / The Coach House Press 1970

(1970). [40pp], white textured stock, stitched twice, with yellow textured flyleaves, into gray textured card, with a jacket on coated (one-side) white stock, printed black, gray, yellow & blue, folded around. 5-7/16 x 7-1/16.

81 THE PRE-LINGUISTIC HEIGHTS..

Set in 12 pt. Garamond & printed in November, 1970, / at The Coach House Press in an edition of one thousand / copies, one hundred of which are signed by the author / & contain an original silkscreen print by Barbara Caruso [colophon, p39]. The author's signature appears above the type in blue ballpoint.

The print (of the cover painting) is screened blue, gray & yellow on white wove stock, tipped to plain white heavy card, with tissue guard folded around, enclosed in a white bond envelope.

4-15/16 x 5-1/16 (actual size of print; the card measuring 5-3/8 x 7; envelope 5-7/16 x 7-9/16).

Pencilled at foot of print: 4/100 [left corner] B.CARUSO '70 [right][copy #4].

The print was produced by the artist in her studio. One of the least common of the Coach House special signed issues.

82 Some Have Great Nez Thrust Upon Them

nd. 12 leaves, duo-tone laid card (cream recto, gray verso), with a photographic print tipped in photo corners to each recto, originally stapled 6 times, with gray laid paper flyleaves, into gray laid paper wraparound cover with flaps glued under, & a cream laid leaf smaller than the rest between front flyleaf & title-leaf (which precedes; the title leaf of the same gray paper, inadvertently omitted from the preceding collation). Now disbound.

SNORE COMIX #7, by Jim Lang, titled in **TWENY/20 THE COACH HOUSE NOSE WHO'S WHO**. The proof here described, possibly unique, or one of a very few copies in any form of this aborted title.

83 BABYLAND / BLUES / GERRY GILBERT / Coach House Printing School

nd. [16pp], white bond, stitched twice into tobacco laid card, fore-edge deckled. 4 $\frac{1}{2}$ x 7-1/8. Designed and Printed by / Gail Hamiton [sic] [colophon, p15].

83 **BABYLAND BLUES..**

Set from the version of this poem published in the author's collection **MONEY** (1971). Produced in an edition of "only dozens of copies" according to the author (**THE PAPERS an inventory with notes** April 1984, p13).

84 **Babyland Blues / Gerry Gilbert [from cover]**

nd. [16pp] leaflet, olive wove stock, letter-pressed red & black (ie, an 11 x 17 sheet, folded three times to 4½ x 5½). The verso of the unfolded sheet (printed all black) is right-reading, but the recto type is inverted below the horizontal (& first) fold: meaning, that if the leaflet were bound into a booklet & opened, pages [3], [6], [11] & [14] would be upside-down.

Printed at the Coach House Press / by / Linda Patterson / [pressmark on its side] [p16].

Set from the version published separately by the author in 1969. Also only dozens of copies.

85 **Paris & London / David Rosenberg /
FOREPRINT EDITIONS**

(1971). 40 leaves, white bond, mimeo'd rectos, stapled twice into card covers (red, lower & white offset black & gray, upper). 8½ x 11.

100 copies printed in Toronto / at Weed/flower Press / March 1971 / thanks for Nelson Ball / David Rosenberg [signed blue feltpen] / no.A [also blue holograph].. [p3].

The lettered signed issue only, distributed by Coach House (\$12.50 in the Spring 1971 catalogue). An illustrated trade edition (with covers & endpapers printed at Coach House) was issued by Talonbooks August the same year.

86 **Roundelays / Patricia Northrup**

(1971). 32pp, cream wove stock, bottom edges deckled, printed brown, stitched twice into unprinted laid brown card, bottom edge deckled, with a mustard laid card jacket, printed brown, glued on at spine. The jacket is designed with a printed flap, deckled edge, intended for folding around the pages tucked under the front cover. 4¼ x 9.

86 **Roundelays..**

Printed at the Coach House Press, Toronto, Canada / Spring 1971 in a limited edition of 100 copies set in / Bembo Roman and Italic and printed by the poet. [colophon, p32]. A very beautiful production.

87 **REASONS FOR STAYING** / G.S. Sharat Chandra (1971). [16pp], cream textured stock, stitched twice into textured green card printed black. 5-3/8 x 8½. Printed by Gail, with love, at the Coach House Press, Toronto./ Limited edition: 150 copies. May, 1971. / A Jean Parker Publication. [colophon, p14].

88 **GOLDERS GREEN** / Poems and Crinoid Drawings / by Christopher Dewdney / [all in red, with a drawing in red to the left of the type] (1971). [24pp], cream textured stock, printed red & black, Smyth-sewn in 3 8-page signatures & glued into unprinted orange textured card cover, with a jacket of the same card, printed black, folded around. 5-11/16 x 8-1/16. This book was printed by / Christopher Dewdney / in a limited edition of 200, / using handsent [sic] 14 pt. / Bembo Roman type on / Shalimar text paper at / The Coach House Press. [colophon, p21].

Most of the edition (unbound) accidentally thrown out by workmen in the author's mother's house, perhaps 75 copies surviving. One of the scarce first books in modern Canadian literature. And beautifully conceived & produced.

89 **General Idea presents / THE 1971 MISS GENERAL IDEA / PAGEANT / GRAND AWARDS CEREMONY** / Art Gallery of Ontario / Friday, October 1 / CANADA [enclosed in maple leaf] / [14-line "quote"] / COPYRIGHT GENERAL IDEA. 1971 [over an illustrated cartouche of a tropical island]

[16pp], coated cream stock, printed green, pink & purple, stitched twice into oversized duo-tone card (flesh parquet out, white in) printed maroon. 6½ x 10 (with sheets 5-11/16 x 8-1/8). The Judges / DOROTHY CAMERON / DANIEL

- 89 **THE 1971 MISS GENERAL IDEA PAGEANT..**
FREEDMAN / DAVID SILCOX [p15].
Perhaps the campiest & most sought after Michael Tims production, a beauty.
- 90 **A COLLECTION / OF THOUGHTS / AND PICTURES / BASED ON THE / ALPHABET / BY MIKE YAZZOLINO**
(1971). [60pp], heavy white laid stock, perfectbound in the same stock wrapped-around, & cased in plain brown linen over boards; with a jacket of the same stock printed black, folded around. 7-5/8 x 7-9/16.
Printed at The Coach House Press, / in Toronto, Canada, November 1971. [colophon, p58]. With versos illustrated.
- 91 **THE / STORY / SO / FAR / Edited By / GEORGE BOWERING / Plates, Maps furnished by General Idea / The Coach House Press / 401(rear) Huron Street, Toronto 181, Canada. / TORONTO DETROIT**
(1971). 112pp, white wove stock, except pages [65-80] which are printed rectos only on pink coated stock, perfectbound into coated (one-side) card cover, printed pink & black. 5 $\frac{1}{4}$ x 8-3/8. The book was originally issued in a plastic baggie stapled shut twice at top into a pink card header, printed black (5-1/8 x 3-11/16, open): HARD TO READ? / It's The Gift [autograph lettering] / That Never Fails [autograph lettering] / Your dealer has varied lengths / for your selection / [bounded on either side with boxed illustrations captioned] LOOKING / AHEAD [front header]; The Gift That Never Fails [autograph lettering] / [Gordon pressmark] / The Coach House Press / Toronto, Ontario, Canada / [same illustrations at sides] [rear header].
Very scarce in this original state of issue.

- 92 **Sea / of / Jewels** [engraved title-page, including letters]
(1971). 22 leaves, cream wove stock, printed in spreads, each even spread blank, fore-edge of printed rectos deckled, Smyth-sewn in one 8-page (A) & 3 12-page signatures, & casebound with white wove endpapers, into solid black linen over boards, spine gilt-stamped. $11\frac{1}{4}$ x 9-1/8. Sea .of . Jewels . / B.Bradshaw 71 / 18/108. [all holograph in brown ink] / Copyright 1971 A B Bradshaw [type] [pl of copy 18]. 10 full-page lithographs printed rectos, with text en face. Blakean imperatives to Gothic effect. A very scarce artist's book.
- 93 **DIG YOUR OWN GRAVE / MAC-AN-t-SAOIR**
[preceding, the hand-drawn lettering encircling a signed drawing] [from envelope]
(1971). 20 leaves, white wove stock (all roughly $8\frac{1}{2}$ x 11), each printing a drawing recto, with a signed blue bond colophon leaf, enclosed in a printed kraft envelope (9 x 12). dig you own grave...an art folio by mac-an-t-saoir / copyright 1971 by robert macintyre / first printing december 1971 / [27-line contents & address (memory lane)] / cost through the mails (per copy) is \$2.50 / this edition limited to 500 copies / [signed in blue ball-point] MAC-AN-t-SAOIR 72 [colophon leaf].
Classic cartoon art in the Virgil Finlay tradition. A very difficult portfolio to find intact, the rockstar portraits usually gone.
- 94 [four poems & 4 drawings]
nd. broadside, textured mauve stock. 17 x 11.
Drawings signed Joe Rosenblatt, dated 71. Produced early 1972 in a trial run of 12 copies.
- 95 [same]
nd. broadside, white bond. 16-15/16 x 10-15/16.
Variant produced at the same time in a run of 29 copies. The author's short pictorial novel **GREENBAUM** was in production at Coach House about the same time, this broadside perhaps conceived to promote the book.

- 96 ACE / SPACE / CO / ON THE ROAD/1971 72
[printed over a sky/street-cleaner photo-collage]
[from cover]
- nd. [8pp], white wove stock, printed pink, red, orange, yellow, green, purple, light blue, deep blue, & stitched twice in self-covers. 8-3/8 x 11-1/16. Printed at and with the help of the Coach House Press [foot of rear cover].
- Dana Atchley (aka Ace Space) initiated the Ace Space Co fall 1969 to publish accumulations of artists' works in an effort "to develop structures capable of creating gestalt communities whose members reflect technically and conceptually diverse points of view. A consistent motivating factor has been to connect these people and their energies and to maximize the flow of information while minimizing the differences that often hinder such exchanges. There have been three constants: Nothing is for sale; No rights are reserved; Nothing is rejected." The very interesting collections (in 3-ring binders) he published, in editions absorbed by the many contributors, instigated a mail-art revolution that continues to this day all over the world.
- 97 SPACECO / SPRING/SUMMER 72 / NEW/ENGLAND / CIRCUITS / TORONTO / DETROIT / BOX 62 / PHOENIX / COLLAGE [hand-drawn letters incorporated into drawing] [from cover]
- nd. [4pp] leaflet, newsprint. 8-7/16 x 11. This updated report & itinerary is far scarcer than the previous item.
- 98 the maRtyROLOGy / BOOk I / Bp nichOL /
The Coach House Press Toronto [black, all enclosed in a purple rule; title & author hand-lettered]
- (1972). [104pp], white wove stock (with laid effect printed on in purple, from a photo of the back wall of Rochdale), printed purple & black, Smyth-sewn in 6½ signatures ($\frac{1}{2}$ -sig F) & glued with laid purple endpapers into laid white card, printed gray & purple. 5-9/16 x 8-3/4. Jerry Ofo designed and illustrated this book, / which was printed in an edition of 1000, at / The Coach House Press in early spring of 1972. / [pressmark at right] [colophon, p102].

- 98 **the maRtyROLOGY / BOOk II** / Bp nichOL /
The Coach House Press Toronto [black, enclosed in purple rule; title/author handlettered]
(1972). [144pp], white wove stock (laid effect printed purple from a photo of the back wall at Rochdale), printed purple & black, Smyth-sewn in 9 signatures bound with laid purple endpapers into laid white card, printed gray & purple. 5-9/16 x 8-3/4. [colophon as in Book I, p142].
Two volumes issued together, secured in a laid purple paper band (12-7/8 x 2-5/16), printed black: Bp nichOL [front] / \$6.00 / [pressmark] The Coach House Press / 401 (rear) Huron Street, Toronto 181, Canada. [back].
With two [4pp] leaflets, each titled **thE
maRtyRoLoGy** beneath different drawings, printed black & purple on the same 'fake' laid stock, one by bp (anonymously) & the other (headed 'An Afterword to / THE MARTYROLOGY' [p2]) signed -David St. Alwart [p4; ie, David Aylward].
A second, more common state, bears a red sticker (edges serrated) on the front of the band, printed black:
Winner of / Governor / General's / Award.
The odd thing is the book didn't, the author winning his GG 1970 for 4 other books, the 1972 award for English language poetry split between Dennis Lee & John Newlove.
It might easily have won the best design award, a category maybe I'm just unaware the books get judged in. Nevertheless, an increasingly scarce set with all parts in fine condition, limitation notwithstanding.
- 99 **TOO·BAd·GALAhAd· / BY MATT COhEn / DRAWInGS BY MARGARET hATHAWAY / ThE COACH hOUSE PRESS** [initial T, h, & terminal d's in title, ornamental; lettering hand-drawn, all enclosed in red & black ornamental border]
(1972). [48pp], tan wove stock, printed red & black, Smyth-sewn in 4 12-page signatures & glued with endpapers of the same stock, into unprinted yellow-orange card, with a jacket of the same colour stock, printed red & black glued on at spine. 8-3/8 x 7. Issued with a

99 **TOO BAd GALAhAd..**

bio slip, jacket stock, printed black (with a childhood photo of the author at top).
3-1/16 x 7. [pressmark, in red] Printed in an edition of 1000 copies in April 1972 / at The Coach House Press. Printed in Canada [p47].
(Bio slip printed verso with a red drawing.)

The very scarce first issue, rejected on completion as unsuitable to the text. The jacket was immediately reprinted on cream stock a deep brown with the ground of the cover illustration unprinted as the artist had originally intended. Later printings incorporate the bio information on the flaps.

100 **STRANGE LOVE / VICTOR COLEMAN** [enclosed in a double rule]

(1972). [24pp], textured turquoise stock, fore-edge of first six leaves deckled, printed mauve, stitched twice with textured purple flyleaves, front fly deckled along fore-edge, into coated (one-side) card cover, printed purple & blue. 6-5/8 x 10 $\frac{1}{4}$.

99 COPIES [p2]. MAY 19 1972 [p24].

With a 'Forward' by David Young, & 8 drawings by Madja Van Dam. A lovely one.

101 [pictorial cover: a left hand pointing right at a right hand pointing left with a sausage floating between the index fingers in midair / pressmark]
p1

nd. 34 leaves, printed rectos, white bond
(paged 1-32, with duplicates of pages 23 & 32)
punched upped left & bound together with a small plastic ring. 4-7/16 x 3.

Printing all but the last 28 lines of Richard B. Clarke's translation of the Hsin Hsin Ming by Sengtsan, the third Zen patriarch of ancient China. The text here divided into 8 Minds, with 3 illustrated leaves following (except after Mind 6 where the double 23 adds one), each triad of images a series. 'To be continued / Anyone interested in the / complete text may write to: / The Coach House Press..', p30. One of the best alchemical primers of the chemical page, moving the play of text & image to new synergy, an alphabet lit with night sight. Digital folios. See 106 below.

- 102 **KUBLA KHAN / OR, A VISION IN A DREAM /
A FRAGMENT / [ornament] / BY / SAMUEL
TAYLOR COLERIDGE**

nd. [20pp], cream wove stock, bottom edges deckled, printed rectos (& last verso), sewn with double glassine flyleaves, Japanese-style (14 spine loops, 2 at extremities) using gold thread (double strands), & enclosed in a textured peach sheet with tipped deckle, folded four times & sewn at two corners to form a wallet with a Jim Lang gumprint (a moth) on the cover. 4-7/16 x 3-5/8 (booklet); 4-5/8 x 4-5/8 (wallet).

This is an acknowledged piracy. [p20].

Another Elizabeth Cunningham production, issued in a very limited edition. A likely Coach House reprint text.

- 103 **THE PARK / A MYSTERY / [illustration of a magnifying glass surrounded by the title] /
M.VAUGHN-JAMES [all enclosed in a black outline] [from cover]**

(1972). [32pp], orange-brown wove stock, stitched twice into russet vellum card, printed black & foil-stamped gold; paged:
1-5,8,7-13,13,[],17,16,[],[],15,15,15,
15,[],20,19,18,17,16,15,[]. 4 $\frac{1}{4}$ x 5-3/4.

The full-size edition, issued in a smaller run than intended due to a problem with the covers.

- 104 [same]

Stitched twice in self-covers. 2-1/8 x 2-13/16.

The half-size edition, issued in only a handful of copies, most (if not all) without covers.

- 105 [same]

Stitched once in self-covers. 1-3/16 x 1 $\frac{1}{2}$.

The quarter-size edition, again only a few copies produced probably all without covers. Another of the artist's somewhat bizarre illustrated novels.

- 106 **Hsinhsinming by Sengtsan, Third Patriarch /**
Translated from the Chinese / with an Introduction, by / Richard B. Clarke / The Coach House Press
[14pp], yellow onion-skin, doubled (fore-edges unopened), (ie, one long sheet printed recto only, folded 11 times) glued into a similar pale yellow heavier stock, printed pink & black. 3-1/8 x 4-3/4.
Copyright © 1972 Richard B. Clarke / Acknowledgement is gratefully made to / The Zen Meditation Center of Rochester / for permission to reprint this translation, / which first appeared in Zen Bow, v.1,n.2 [p2].
The first separate complete edition of this translation, earlier issued in a private, incomplete (but illustrated edition) [101 above]. This little-known edition is a brilliantly-conceived (but simple) production realized beautifully, Nelson Adams at the switch. Very scarce.
- 107 **hsin hsin ming / verses on the faith-mind / by Sengtsan, third Zen patriarch / translated from the chinese, / with an introduction, by / Richard B. Clarke / The Coach House Press, Toronto**
(1973). [16pp], pale-yellow bond, printed brown, stitched once in self-covers. 3-1/8 x 4-5/16. Printed in Canada / For another copy, send self-addressed envelope / and postage money [no U.S. stamps] to: / Nelson Adams, The Coach House Press, / 401 rear Huron Street, Toronto, Canada. [p2].
The far more common second complete edition, intended for free distribution, has now become scarce as well.
- 108 **LAMENT / [first 12 lines of the poem]**
(1973). [8pp], turquoise textured stock, fore-edge deckled on first & third leaves, issued unbound. 5-7/8 x 9-7/8.
DYLAN THOMAS [cover].
Printed by Nelson at / The Coach House Press, / 401 (rear) Huron Street, / Toronto 181, Canada. / January 1973. [p8].

108 **LAMENT..**

Another very scarce Dylan Thomas booklet produced at Coach House for private distribution, unknown among general bibliophiles & regular collectors of Thomas's books. A distinguished presentation of the poem in its first separate publication.

109 [Erik Satie whimsical]

(1973). [38pp], white rice paper, doubled (fore-edges unopened), printed brown, with two plates on gray wove card tipped in, sewn Japanese-style, without loops (7 holes), with a plain jacket of handmade flax paper, folded around; enclosed in a 3-colour hand-woven linen case. $6\frac{1}{4}$ x $6-11/16$ (book); $7-5/8$ x $7\frac{1}{4}$ (bag). This small book was printed in the winter and spring of / 1973 in Toronto. It was set in 14 point Janson Roman type / and was printed on Chinese rice paper. The book is cont- / ained within a bag of hand woven linen. The end papers / are of raw linen (flax) by O. Thank you to Professor D. / Lochead [sic] of Massey College and Nelson Adams. This Erik / Satie whimsical is limited to an edition of fifty-nine, in / appreciation of the years of his life. It was made by Eliz- / abeth Cunningham. [colophon, p34].

Selections from Satie's pronouncements, with a page by Cage & one by Cocteau (his 1920 portrait of Satie, one of the plates). The most astonishing of the Cunningham productions! [O. is Andrew O. Smith, master papermaker.]

110 **Prajna-Paramita / Heart Sutra / A version for chanting / prepared by / Richard B. Clarke [all enclosed in red ornamental square] [from cover]**

(1973). [12pp], brown wrapping paper, printed red & black, sewn with white thread in self-covers. $5\frac{1}{4}$ x $10\frac{1}{4}$.

Printed by Nelson Adams / at The Coach House Press, Toronto, / in July 1973. / in an edition of 100 copies, / of which this is / No. [the copy described, unnumbered] [colophon, p10].

Exquisitely beautiful! Aimed beyond words at the essential condition, a setting perfect as the most refractory lull. Nelson Adams, a distinctively original typographer too little heralded in his time.

- 111 **JABBERWOCKY** / [28 line poem]
nd. broadside, textured cream stock, fore-edge deckled. 6-3/4 x 14-3/4.
Charles Dodgson's famous nonsense rhyme, from **THROUGH THE LOOKING GLASS**, printed by Nelson Adams.
- 112 **LONESOME HOBO SONG** / [24-line song] /
B. Dylan
nd. broadside, laid tan stock, bottom edge deckled, printed black & blue. 6 $\frac{1}{4}$ x 13-7/8.
Likely the first separate publication of this song from the album **JOHN WESLEY HARDING**, differing from the version published in **WRITINGS & DRAWINGS** (ie, mistranscribed from the record). One of the rarest of Dylan publications.
- 113 **Ribaku: poem by the bridge at Ten-shin.** EP, tr. /
The Coach House Press [verso] [sic]
nd. card-size broadsheet, cream card, printed black & brown. 3 $\frac{1}{2}$ x 5-11/16.
Pound's translation of Rihaku's poem, originally published 1915 in **CATHAY**. Not in Gallup.
- 114 'While my hair was still cut straight across my forehead' / [28 more lines]
nd. broadside, off-white vellum. 7-5/8 x 12-5/8.
Untitled, anonymous publication of Pound's translation of another Rihaku poem from **CATHAY**, 'The River-Merchant's Wife: A Letter'. [Rihaku aka Li Po.] Not in Gallup.
- 115 **Fern Hill** / [preceded by] Dylan Thomas [all in margin at left of poem]
nd. folded broadside, cream laid stock, left edge deckled, printed green & orange. 17 x 8 $\frac{1}{2}$
issued folded (the deckled edge as fore-edge of a leaflet) 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$.
First separate publication of this famous poem?
- 116 **YEATS** [in red, framed by 2 black ornaments] /
[20-line poem]
nd. broadside, textured tobacco stock, bottom edge deckled, printed red & black. 4-7/16 x 8-3/4.
Untitled publication of W.B.Yeats's poem 'What Then?' from his last book (1939).

- 117 **COLONUS' PRAISE** / [preceded by] W B YEATS / [32-page poem]

nd. broadside, gray laid waster (verso with text/images from Martin Vaughn-James's **THE PROJECTOR**, printed October 1971), printed blue & red. 5-1/16 x 9-7/8.

Differing from the version in **THE COLLECTED POEMS** in some punctuation (notably, 'gymnast's', line 9), lower case initial letters (except for first lines, proper nouns & names) & in two words ('sang', line 22; 'thing', 24). I have no copy at hand of **THE TOWER** in which the poem originally appeared (1928).

- 118 'I have heard that hysterical women say' / [55 more lines] [opened & closed with a red ornamental square]

nd. broadside, russet laid stock, printed red & brown. 4-15/16 x 19 $\frac{1}{4}$.

Untitled, anonymous publication of Yeats's famous late poem 'Lapis Lazuli'.

These last eight items included as a sampling from the dozens of equally beautiful others produced at the press by Nelson Adams.

- 119 **Childrens / Pictures / and Stories** [handdrawn pressmark] / [illustration] [from cover]

nd. 37 leaves offset black (cover leaf blue), stapled three times in self-covers. 8 $\frac{1}{2}$ x 11.

Given in **TWENY/20** as edited by David Sinclair (presumably the teacher), 1973. One of the rarest titles of the press, issued in an edition of 100 copies, mostly distributed among the contributors (aged 8 & 9...).

- 120 [untitled booklet]

nd. [32pp], cream wove stock, sewn with deep yellow thread into separate folds of gray laid card covers, folded twice (ie, 16pp bound at the front fold & 16 rear, forming two separate turnings against a triptych). 8-3/4 x 6-3/4.

This early collaboration of 14 photo-collages by David Hlynky en face with drawings by Stephen Cruise, was intended to be issued in an edition of 200 copies, but never got finished. A few copies (unopened) circulated.

121 FOG / PROND / POP [rubber-stamped purple]
[from cover]

nd. 24 leaves, newsprint, rubber-stamped red, green, black & purple, with pencil & ink holograph (blue, red, black, orange, green & brown), stapled twice in self-covers. 5-3/16 x 4.

3/7 [ink holograph, enclosed in the message-window of an OK stamp] [colophon, p48, copy #3].
[Gordon pressmark, stamped purple] [p46].

Each recto (except the cover) pencilled with the author's characteristic slug. An edition of 7 copies produced by Gerry Gilbert during one of Victor Coleman's Dream Classes.

122 [David Milne playing cards]

nd. 2 full decks of playing cards, comprising 54 cards each (2 Jokers), and a colophon card, coated cream stock printed 4 colours, the backs of each deck a different painting by David B. Milne (face cards excerpted from the backs: diamonds printed purple, clubs green, hearts red & spades blue), laid into a handmade, hand-polished mahogany case (with sliding lid) [also constructed in other woods]. 2 $\frac{1}{2}$ x 3 $\frac{1}{2}$ (card-size); 5-7/8 x 4-3/8 x 1-3/8 (case).

This is one of a hundred sets of playing cards based on / two paintings by David B. Milne. The paintings, in turn, / are from a number inspired by a book on playing cards / which Milne found in a Toronto library in 1941. Over / the next three years Milne deployed his kings, queens / and knaves in various settings and colours, or added / jokers-angels in nightgowns and bowler hats or / politicians of the day. We think Milne might have / enjoyed seeing his work become part of the tradition / from which he took it. / The Coach House Press/David Silcox/ Stan Bevington [colophon card, recto].

One of 93 sets actually realized (the extra cards tossed into the fire to preserve an integral run). Commissioned by the family of the artist (& strictly controlled by them since), this project was managed by David Silcox, Milne authority & great patron of the arts in Canada, who also made the cases. The paintings were printed from a new

122 [David Milne playing cards]..

continuous screenless colour-separation technique perfected by Stan Bevington, this project its first commercial application anywhere. The effects realized from this 'random-dot' method of colour-separation, became a characteristic of Coach House production the next few years. An important artifact in the history of technology as much as significant for its ethereal beauty as a major work of Canadian art.

123 THE / GREAT / LAKES / FICHE / CO. /

[pressmark] [all printed blue on the spine of a silver mylar sheet wrapped around a fiche binder of brown fabricoid]

nd. 52 white bond envelopes (5-3/16 x 4-3/16) glued in a plastic spine tucked into the rear cover of a fabricoid binder (4-5/8 x 6 $\frac{1}{2}$), with a plastic strap closure at top fore-edge.

Intended as a case for a series of artists' fiche planned from the press for late 1973. "In October 1973 the Coach House Press will publish the first microfiche 'art book' to appear anywhere. The original work in this publication has been solicited especially from recognized artists from across North America. Physically the book will consist of fifty 4"x6" microfiche cards bound in a catalogued case. Approximately twenty of the cards will be black & white, the balance will be in colour. A limited edition of 200 copies will be produced. Response to date from libraries, institutions and private collectors indicates that most of the edition will be pre-sold before publication."

[Fall 1973 catalogue, p16]. In fact, only a handful of the binders were ordered from the manufacturer, the actual number of prepared fiche much smaller than the catalogue projection, individual copies of the completed fiche trickled away as keepsakes. A great idea requiring more time & money than the available resource.

124 WORDS ON THE COACH HOUSE PRESS /
WRITTEN BY VICTOR COLEMAN / PRINTED
BY NELSON ADAMS / IN AN EDITION OF
100 / FOR WRONGFOUNT 8 / [27 lines] /
[blindstamped pressmark]

broadside, turquoise textured stock, bottom-edge deckled, printed blue & red, by hand.
8-1/16 x 11-11/16.

One of 11 fascicules issued 1973 in a folder as
WRONGFOUNT 8.

- 125 **Conversation with an American Writer** /
[24-line poem] / Yevgeny Yevtushenko / St.
Michael's College Poetry Series / Toronto,
7 December 1973 / Limited to 200 copies,
of which / this is number / [numbered in
blue by hand, between two printed dots]
broadside, textured blue stock, bottom-edge
deckled. 8-9/16 x 14.
- 126 **SNOW JOB** Vic d'Or w/Bill Hutton / [text
of first page of story]
nd. [4pp] leaflet, heavy white stock, printed
verso only. 5-5/16 x 5-3/4.
Issued separately & issued signed in a portfolio of nine
fascicules "printed for THE MONDAY NIGHT READINGS AT THE
WESTERN FRONT, Vancouver 1974" [THE BC MONTHLY VOLUME II
NUMBER 2 (1977), colophon]. One of Victor Coleman's won-
derful collaborations (a selection recently appearing
under the title **WOODSTOCK REICHSTAG** from The Eternal
Network in Toronto). The signed issue has printed across
the face by hand (blue ballpoint) 'VIC d'OR'.
- 127 **t / his / p / age / w / ants / to / be a st / or /**
y / yo / u / can / t / ake to / s / leep / wit /
h / yo / u / [preceded by] GERRY GILBERT /
[& preceded & followed by photograph strips] /
READING AT A SPACE TORONTO APRIL 6 1973
broadsheet (backed with a poem by Carole Itter,
which is untitled, preceded by 8 photos of sheep,
CAROLE ITTER / READING AT A SPACE TORONTO APRIL
6 1973), pale blue stock. 11 x 17.
Issued separately & issued later signed in the same BC
MONTHLY portfolio in an edition of 90 copies.
- 128 **on Duberman's Black Mountain / & B.H.Friedman's**
Biography of / Jackson Pollock / [preceded by]
Fielding Dawson [all enclosed in rules]
(1973). [32pp], brown wrapping paper, stitched
twice in self-covers, opening horizontally.
5-3/4 x 4-3/8.
Vitriolic exposes of two books, with a "First Word". Not
a widely-known publication by this major American author,
issued in a very small, sympathetic edition for friends.

- 129 **After Lorca** / [photo with the author removed] / Jack Spicer [all holograph facsimile] (1974). [64pp], printed blue, perfectbound in white card covers, printed tan & blue & green. 4-3/4 x 7 $\frac{1}{2}$. This book has been typed on an / IBM Selectric blah, blah, blah, / by Robin Cones and printed by / Marco Polio for the Government, / with a cover from a photo by / blah, blah, blah, in March, 1974. [p2]. Spine bearing a cone outline pressmark.
A pirated reprinting of Spicer's magnum opener, Robert Fones at the helm. A small edition immediately absorbed.
- 130 **NEW / MAN & WOMAN** / Published, edited & annotated / by the / MILLENNIA FOUNDATION / Gloucester, Massachusetts / [with a photo of the author printed en face]
nd. [24pp], white wove stock, stitched twice with laid russet flyleaves, into brown card. 5-5/16 x 8-7/16. NEW MAN & WOMAN was here reprinted from the original / Millennia Foundation edition by the Center for the Study of / Cultural Morphology & Mutation. Free in the immediate / community. Elsewhere by donation. \$1.50 in selected book- / stores. All federal, state, & private institutions or corporations / by minimum \$10.00 donation. Free, upon request, to any / individual being held against his or her will in any army or / prison. RFD, Tunbridge, Vermont, 05077. [p4].
Neither this nor any original Millennia Foundation edition are recorded in George Butterick's bibliography of Charles Olson as published in **FIRST PRINTINGS OF AMERICAN AUTHORS**. A job, apparently produced for the Vermont group, which was rejected due to some pages misaligned & some poorly registered (proofs not preceding..), the run distributed locally through bookstores & various other outlets free. Scarce today.
- 131 **A HERITAGE** / by / Elsa C. Voelcker
(1974). [76pp], cream wove stock, printed pink & black, Smyth-sewn in 9 8-page signatures preceded by one of 4 pages, casebound with cream endpapers, in brown gilt-stamped linen boards. 10-1/8 x 8 $\frac{1}{4}$.

131 **A HERITAGE..**

Printed in edition of 200 / at Coach House Press, Toronto, Canada / Produced at the Visual Studies Workshop.. [p5].

A photographic essay on her grandfather, most copies exported to the US.

132 **ARTISTIC COMPUTER TRANSFORMATIONS OF / TWO-DIMENSIONAL TEXT AND IMAGES / FINAL REPORT /** to the / CANADA COUNCIL / EXPLORATIONS PROGRAM / 12 August 1975 / Ron Baecker / Stan Bevington / Tom Britton / Dynamic Graphics Project / Computer Systems Research Group / University of Toronto / The Coach House Press / 401 Huron Street (Rear) / Toronto

28 leaves, cream stock (mixed wove & laid), printed rectos only which are paged [1]-12, followed by 16 plates captioned Figure 1-[16], stapled twice into textured orange card covers, the front one die-cut to reveal the title; printed along bottom: COMPUTER SYSTEMS RESEARCH GROUP / UNIVERSITY OF TORONTO / [crest]. The sheets themselves have been further stapled together twice. $8\frac{1}{2}$ x 10-13/16.

A very small edition printed to accompany a grant proposal. The figures illustrate interesting letter-as-image mutations, pioneering explorations of the potentials for the design & transposition of computer-generated type. A very significant document, light years away (not so long really) from contemporary OCR capabilities.

133 **Canadian Heroes / Batoche - Paintings by John B. Boyle [from recto of header]**

nd. 9 four-colour postcards, various sizes, reproducing the artist's Batoche series (1975): Batoche; Big Bear in Prison; Drawing Room; From Sea to See; Gabriel's Crossing; Hero of the Northwest; Louis David; Orange Bastards; Thanadelthur (each painting reproduced on the verso of its card, where the stamp goes); enclosed in plastic bag stapled shut once at

133 **Canadian Heroes..**

top into a folded cream card header, printed red. 5 x 8-1/16. (The header of this presumed first printing is punched once for rack display.)

A powerful cycle of these counter-cultural paradigms of Canadian history, by a major Canadian artist, this series was reprinted at least once (another issue adding the word Series to the header title, & expanding the press address verso). A further reprint (?) excludes the mini-reproduction on the verso of the cards. Very scarce in this original state of issue.

134 **FROM NEXT SPRING** / Gerald Gilbert / The Coach House Press / Toronto 1977

224pp, cream laid stock, perfectbound into white card cover, printed yellow & blind-stamped recto, black verso. 4 $\frac{1}{4}$ x 6.

Of the 1000 copies produced, maybe a handful survive in this original first state, with the cover folding flaps. The edition was trimmed along the fore-edge very soon after production, with the severed flaps laid in as bookmarks.

135 **Lake Erie Days**

(1977). [24pp], cream laid stock, stitched once into white card printed mauve & black. 4-3/8 x 8-1/8. Fergus Hambleton was born in Toronto / in 1950. / All poems and songs copyright © the author / Made at Coach House Press, Toronto / Christmas 1977 / 'Nothing is true and everything is permissible' [colophon, p23]. Issued signed (blue ballpoint) at foot of title-page: Fergus / Hambleton
A perfect Rick/Simon beauty produced for the lead singer of the Sattalites in a small edition (100?).

136 **Future Preconditional** / a collection by Douglas Woolf / [photo of a brown-bagged book] / The Coach House Press Toronto 1978

96pp, cream laid stock, sewn by hand in six signatures onto ribbons & handbound with wine wove endpapers into green linen over boards, blindstamped at foot of cover, & with a spine label printed brown on tan stock; issued with

136 **Future Preconditional..**

a holograph copy of the author's poem 'Wolf Run' (gray linen sheet, 5-1/8 x 8-9/16, black feltpen, with title typed), not signed, contained in a brownbag, 5-5/16 x 8 $\frac{1}{2}$, bound in before the rear free-endpaper; the book slipcased in another brownbag, 6 $\frac{1}{4}$ x 9-7/8, with title & author stamped at top. 5-9/16 x 9.

This special edition of Future Pre-Conditional, / containing a holograph poem by the author, / is limited to 26 lettered copies for sale and / 4 hors de commerce of which this is [lettered by hand in black feltpen] / Printed on Zephyr Antique Laid. / Hand-bound in Forest Green Bay-side Linen / by Martha Flèming for The Coach House Press. / [all preceded by same title/ author stamp as outer bag, stamped red] [colophon, recto of manuscript brownbag].

The Coach House interpretation of the deluxe limited edition craze, brownbagged to avoid suspicion.. One of the scarcest (natch) issues of this major American writer.

137 **WAR POEMS** / Frank Davey / Second Draft
June 1979 / Coach House Press MS Editions

28 leaves, white bond serrated along the fore-edge, printed on the line-printer (with sheet numbers retained upper right, 19204-19230, with the title-page numbered 19231: numbers red); stapled three times into wraparound die-cut series gray card cover, printed red recto & light gray verso (the 'window' exposing the title beneath). 8-9/16 x 11.

The scarcest of the three drafts of this sequence issued in the Manuscript Series (first draft dated May, third August), reportedly produced in an edition of only 5 copies. Easily the scarcest of any of the Manuscript Editions, all of which are very difficult to obtain.

138 **Rat / Jelly** / Michael Ondaatje [all printed over an illustration reproduced from a stained glass]
[from cover]

nd. [2pp] giant-book constructed of wood & pressboard, bound with a nickel piano hinge.
4' x 6' x 8".

138 **Rat Jelly..**

Reproducing the page-spread from the book, 20/21, 'The Strange Case' and 'Dates', printed on coated white stock glued over the boards (as with cover). The rear cover is unprinted. This promotional 'edition' was produced (along with a similar one for Sheila Watson's **FOUR STORIES**) in a single copy, the most imposing of all the author's publications..

- 139 **FAMILIAR** / [childhood photo of the author's family on the front porch] / bpNichol
(1980). [16pp], cream laid stock, perfectbound into white card covers. $5\frac{1}{2} \times 8\frac{1}{2}$.
these poems from THE PLUNKETT PAPERS / were printed & bound up for friends / Christmas 1980 in an edition of 100 / copies by Eleanor & bpNichol. this / is copy number [in this case, the letter G has been written in in black ballpoint] & is for / [recipient's name printed holograph] / [signed holograph]
love bp & Ellie [colophon, p16].
The scarce unspecified lettered issue of one of the author's rarest Christmas booklets. Curry 117.
- 140 **COWS CROSSING** / [drawing] / STEPHEN ELLIS/
MICHAEL MERRILL / [drawing] / **MEN WORKING**
[from cover]
nd. [16pp], newsprint, offset red & black, stitched twice into coated paper covers, also red & black. $8\frac{5}{16} \times 10\frac{1}{4}$.
Another very scarce Canadian underground comik (not in Kennedy). Strips copyrighted 1980.
- 141 **THE TEACHING OF / ARRESS KINKEN** / [over the opening panel of the strip, handdrawn title]
(1982). [8pp], white wove stock, stitched twice into a slightly lighter weight white wove paper cover. $5\frac{1}{2} \times 7\frac{15}{16}$.
Merry Christmas [recipient's name written in in black feltpen] / [photo of the author & his family] / photo: Sean O'Huigin / [signed in blue ink] Ellie, Sarah & bp / 1982 [rear cover].
Art credited to G.Lind, words to bp Grimm [p8]. Curry 148 gives the edition as 350 copies.

- 142 [National Book Week broadside series]
nd. 10 broadsides, Byronic card (various shades), 8½ x 11, issued by the Associate Members of the League of Canadian Poets [April 1982], under the editorship of Gerry Gaskin, for National Book Festival Week.
- ¹**Timepieces** / [15-line poem] / Lucile Angela Morreale Barker / NATIONAL BOOK WEEK
powder blue stock.
- ²**In Your Absence** / [15-line poem] / Shaunt Basmajian / NATIONAL BOOK WEEK
pink stock.
- ³**Night on Georgian Bay** / [16-line poem] / ANDREW BROOKS / NATIONAL BOOK WEEK
blue stock.
- ⁴**The University College Courtyard** / [18-line poem] / John Clarke / NATIONAL BOOK WEEK
lime-green stock.
- ⁵**Logos** / [9-line poem] / Isa Colalillo-Katz / NATIONAL BOOK WEEK
deep green stock.
- ⁶**MIDSUMMER** / [20-line poem] / JAMES DEAHL / NATIONAL BOOK WEEK
deep brown stock.
- ⁷**Scots Keep** / [16-line poem] / ROBERT LAWRENCE / NATIONAL BOOK WEEK
gray stock.
- ⁸**ABORTION** / [15-line poem] / BERNICE LEVER / NATIONAL BOOK WEEK
mustard-yellow stock.
- ⁹**Snake Belt** / [9-line poem] / Nancy Prasad / NATIONAL BOOK WEEK
lemon-yellow stock.

142 [National Book Week broadside series]..

¹⁰EQUUS / MARTHA WARNES / [rule] / [20-line poem / [rule] / NATIONAL BOOK WEEK cream stock.

The project deteriorated apparently in a bicker of costs & controls, & although the series was in fact produced, for some reason these broadsides, even singly, rarely show up. Complete sets are extremely scarce.

143 **ENGINEERS WITNESS: / A photographic album, 1849-1900** [from cover, letterpressed]

(1982). 6 leaves, white bond, printed rectos with text from the typescript, preceded by 6 plates mounted on heavy black card, preceded by one leaf of press letterhead, printed on the lineprinter; secured in cream Byronic card covers with a white plastic spine (across the top edge: although the plates read perpendicular). $8\frac{1}{2} \times 12\frac{1}{4}$.

CAMERAS WITNESS: a photographic portfolio 1849-1900 / 186 pages $10\frac{1}{2}" \times 9"$ / 90 duotones printed on dull coated 200lb stock / one page caption to accompany each photo / case bound cloth on boards, foil stamped / Fall 1982 [first leaf, recto].

A very scarce prospectus for Ralph Greenhill's amazing 'Panorama of Nineteenth Century Engineering Triumphs' eventually co-published with David Godine of Boston, 1985 (216pp), a major publication of the press. Testimony to the great difficulty a small press like Coach House encounters taking on such ambitious (& costly) projects.

144 **Animal Spirits / Stories to Live By** / [both preceded by] David McFadden / [& followed by] Drawings by Greg Curnoe / [drawing] / HAMILTON LONDON / The Coach House Press / TORONTO / 1983 [all enclosed in double rule]

248pp, white wove stock, Smyth-sewn in $15\frac{1}{2}$ signatures ($P-\frac{1}{2}\text{sig}$) bound with white wove endpapers into green linen over boards, stamped orange. $9-1/8 \times 12\frac{1}{4}$.

One of a very few Coach House books (pre 1990) not produced at the press. The very scarce signed issue of about 25 copies, David McFadden [in black feltpen] followed by a rubber-stamp of the artist's signature [green] running vertically along the inner right rule on the title-page.

- 145 **The / Contemporary / Canadian / Poem / Anthology** / edited by / George / Bowering / The Coach House Press, Toronto
(1983). Issued in four perfectbound volumes, cream laid stock, heavy textured cream covers printed red & blue (the five authors represented in each volume overprinted on the cover a second hit of blue): 90pp + 90pp + 98pp + 136pp, paged: 1/[i-viii],[1]-80,[81-82]; 2/[i-viii],[81]-160,[161-162]; 3/[i-viii],[161]-248,[249-250]; 4/[i-viii],[249]-371,[372-376]. Each volume 5-3/4 x 8-3/4.
The very scarce first state of the first edition of this important anthology, with each of the volumes bearing a round white sticker on the cover (beneath the title) bearing a blue number corresponding to the volume number. This initial state proved impractical, the stickers quickly peeling around the edges from shelf life, & was abandoned early in the run in favor of unnumbered volumes. Perhaps 30 or 40 sets were released with the stickers.
- 146 **Secular Love** / Michael Ondaatje / * / THE COACH HOUSE PRESS / TORONTO
(1984). 128pp, cream laid stock, perfectbound into plain white card covers. 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$.
One of a few copies [40?] issued thus before the covers were ready, as review copies.
- 147 **MIDDLE INITIAL SEQUEL** / bpNichol / [photo] / [62-line poem in two columns] / HOUR 27 (3:35 a.m. to 4:35 a.m., Tuesday October 30th) from **The Book of Hours** part of **THE MARTYROLOGY BOOK / VI BOOKS**. 300 copies printed as a gift for friends and family Christmas 1984 by Eleanor, bp and Sarah Nichol. / The photograph is of the Plunkett softball team for 1935 and includes two of bp's uncles: Bob Workman (standing / 5th from left) and Willis Workman (standing, 3rd from right). / 146/300 [in pencil] For [name of recipient] bp & Ellie & Sarah [black ballpoint] [copy #146].
broadside, cream wove stock. 12-15/16 x 24-1/8.
A beautiful production of this focal text, hard to find unfolded or unrolled. Curry 203.

- 148 **the brave never / write poetry** / [preceded & followed by a red rule, the latter extending across the page-spread under] jones [with a diagonal line to the right] / [author photo] / coach house press / toronto
(1985). 96pp, cream laid stock printed red & black, perfectbound with red flyleaves (not included in pagination) into white card covers printed black, yellow, red, light blue, & two shades of gray. 5 x 8-13/16.
First state of the author's first substantial book, with the square on the cover printed dark gray. About 30 copies were bound in this cover before the decision was reached to overprint the remaining covers with black (on the square).
- 149 **zygal** [autograph type] / **A Book of Mysteries and Translations** / bpNichol / The Coach House Press Toronto
(1985). 128pp, cream laid stock, printed black & blue, perfectbound into white card covers printed gray, purple, yellow, red & black.
5-5/8 x 8-13/16.
First state with the cover text all printed black, only 5 copies bound with this cover before it was decided to print the remaining ones a last run of blue in place of the black.
- 150 **MOBY / JANE,** / [followed by the poem]
SOUNDING / [8 lines] / * / [followed by 8 lines of prose] [from cover]
nd. 268pp (including the outside covers), white bond, photocopied & perfectbound into textured cream card covers printed black & blue. 5-3/8 x 8-5/16.
GERRY / GILBERT [bottom of rear cover].
The very scarce first edition (about 50 copies) which was rejected by the author. A new design was commissioned from Coach House alumnus Glenn Goluska, resulting in the much different public version of a few months later.

- 151 **SMALL RAIN** / [rule] / JOHN HARRIS / [illustration] / [rule] / COACH HOUSE PRESS (1988). 136pp, blue-line proof on proofing-paper, $8\frac{1}{2}$ loose signatures, trimmed (H- $\frac{1}{2}$ sig). 5-13/16 x 9.
Contracted for publication in 1988, this book had to be cancelled when the press encountered serious problems almost forcing it to cease operation (something like 2 books issued in over a year). The title was released to the author who managed to interest a west-coast press in it, publication ensuing sometime 1989, I think. The Coach House edition got as far as being ready to print, but the only physical evidence of its existence (apart from the stripped-up film) is this unique blue-line proof prepared to ensure no mistakes carry through to the plate stage, a next step that never got climbed.
- 152 **PRAAYER** / [21-line poem] / from ART FACTS / a book of contexts / by bpNichol [p3]
nd. [4pp]leaflet, tan Speckletone card, printed black & blue. 3-5/8 x $8\frac{1}{2}$. Cover drawing by the author. Assembled and printed / as a gesture of thanks. / Gratefully, [presumably signed here by Eleanor Nichol, this copy unsigned] [p2].
Produced in an edition of 300 copies shortly after the author's death, September 25, 1988.
- 153 **Goodnight Desdemona (Good Morning Juliet)** / [preceded by] Ann-Marie MacDonald / [& followed by] Coach House Press • Toronto (1990). 88pp, cream laid stock, perfectbound into unprinted gray Carnival groove card covers. 5-7/16 x 8-3/4.
One of 20 copies bound thus (of 1041) for review copies. With the unfortunate typo (p7), corrected in the otherwise undifferentiated second printing. The author's award-winning first book. Released 14 March 1990.
- 154 **LOVE AND / ANGER** / GEORGE F. WALKER / Coach House Press Toronto (1990). 88pp, cream laid stock, perfectbound into unprinted olive textured card. 5-7/16 x 8-7/16.
One of 26 copies issued thus as review copies (of a run of 2016). Rushed out May 4 1990, to meet the overwhelming success of this runaway hit of the year.

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AN APPENDIX

january 1952

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Milton ACORN
Margaret ATWOOD
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George JONAS
D.G. JONES
Irving LAYTON
Barry LORD
Eli MANDEL
Gwendolyn MacEWEN
David McFADDEN
Jay MACPHERSON
Kenneth McROBBIE
Roy MacSKIMMING
Peter MILLER
(Gaston MIRON)
Henry MOSCOVITCH
John NEWLOVE
bp NICHOL
Alden NOWLAN
Michael ONDAATJE
Octavio PAZ
Alfred PURDY
John REEVES
James REID
W. W. E. ROSS
Mortimer SCHIFF
Frank R. SCOTT
Peter Dale SCOTT
Raymond SOUSTER
Gael TURNBULL
Fred WAH
George WALTON
Phyllis WEBB
George WHIPPLE

Margaret Atwood
Frank Davey
Tom Lindle
Mary Flanagan
Eldon Grier
Gwendolyn MacEwen
John Reeves

Good writing provides CONTACT between words and the locality that breeds them.

- 1 CONTACT VOLUME ONE NUMBER ONE JANUARY, '52..
- 2 CONTACT VOLUME ONE NUMBER TWO MARCH, '52..
- 3 **CERBERUS** / Poems by / LOUIS DUDEK / IRVING LAYTON / RAYMOND SOUSTER / CONTACT PRESS / 28 Mayfield Avenue Toronto
(April 1952) [650 copies].
- 4 CONTACT VOLUME ONE NUMBER THREE MAY-JULY, '52..
- 5 CONTACT VOLUME ONE NUMBER FOUR AUGUST-OCTOBER, '52..
- 6 **CANADIAN POEMS / 1850-1952** / Edited by / LOUIS DUDEK / AND / IRVING LAYTON / CONTACT PRESS / 28 Mayfield Avenue Toronto
First edition, / 500 copies only, / September, 1952. [p4].
- 7 **CANADIAN POEMS / 1850-1952** / Edited by / LOUIS DUDEK / AND / IRVING LAYTON / CONTACT PRESS / 28 Mayfield Avenue Toronto
Second edition, 1952, [sic] [p4]. [ie, second printing of 500 copies.]
- 8 **Twenty-four Poems** / Louis Dudek / CONTACT PRESS / 28 Mayfield Avenue Toronto (1953).
- 9 CONTACT VOLUME TWO NUMBER ONE NOVEMBER-JANUARY '52-'53..
- 10 CONTACT VOL TWO NO TWO FEBRUARY-APRIL 1953..
- 11 **LOVE / THE CONQUEROR / WORM** / by / IRVING LAYTON / CONTACT PRESS / 28 MAYFIELD AVENUE / TORONTO
[February](1953).
- 12 **SHAKE HANDS WITH THE HANGMAN / POEMS 1940-1952** / by / Raymond Souster / [7 lines] / 100 copies of this pamphlet were / made up by the author in February- / March 1953 at the CONTACT PRESS / 28 Mayfield Ave, Toronto 3, Canada [mimeo]
- 13 CONTACT VOL 2 NO 3 MAY-AUGUST 1953..
- 14 CONTACT EIGHT SEPTEMBER-DECEMBER 1953 work by..
- 15 [rule] / **CANADIAN** / [rule] / **POEMS 1850-1952** / [rule] / EDITED BY LOUIS DUDEK / AND IRVING LAYTON / [rule] / CONTACT PRESS / [rule] / 18 [sic] MAYFIELD TORONTO
Revised. / Second Edition, 1953 [p4].
- 16 CONTACT NINE JANUARY--APRIL 1954..
- 17 CONTACT TEN MARCH 1954..
- 18 **A DREAM THAT IS DYING:** poems by Raymond Souster / 50 copies only from CONTACT PRESS 28 Mayfield Ave, Toronto..
[March 1954]. [mimeo'd].

- 19 **WALKING DEATH** poems by Raymond Souster /
25 copies only from 28 Mayfield Ave, Toronto 3,
Canada..
[September 1954]. [mimeo'd].
- 20 **TRIO** / first poems / by / Gael Turnbull /
Phyllis Webb / E.W. Mandell [sic]
Copyright 1954 by the authors, / Gael Turnbull, Phyllis
Webb, and E.W. Mandel. [p4]. [probly issued June.]
- 21 **THE LONG PEA-SHOOTER** / IRVING LAYTON [the two lines
almost enclosed by a box of 3 red rules (+ fore-edge)] /
Laocoön Press, Montreal, Que.
[November](1954). [cloth, with label, in jacket.]
- 22 **THE MOON OPERA** / as translated by / Jean Beaupre /
& Gael Turnbull
mimeographed at / Iroquois Falls, / Ontario, Canada /
January, 1955 [colophon, p49]. (Jacques Prevert.)
- 23 **the cold green element** / [preceded by] irving layton /
[& followed by] contact press
[April](1955). [cloth-backed boards, with spine label.]
- 24 **The Blue Propeller** / by Irving Layton / Contact
Press • 1955
This book was designed by the Divers / Press, hand-set in
Futura and Mercedes / types, and printed by Mossen Alcover /
in Palma de Mallorca, April 1955. [colophon, p41].
[300 copies received by the author late May, of which perhaps
only the specially-bound cloth copies were issued in the first
state, containing 25 poems.]
- 25 [same]
[The second state issued with 9 additional poems, printed in
Montreal, & glued into the bound original paperbacks.]
- 26 **EUROPE** / by / LOUIS DUDEK / LAOCOÖN (CONTACT)
PRESS / 28 MAYFIELD AVENUE TORONTO
Copyright 1954 by Louis Dudek [p4]. [Review slip gives date
of publication as June 1, 1955.] [500 copies.]
- 27 [SIX POEMS by Paul-Marie Lapointe]
28 [SEVEN POEMS by Gilles Henault]
29 [EIGHT POEMS by Roland Giguere]
30 [NINE POEMS by Saint-Denys Garneau]
Four more translated by Jean Beaupre & Gael Turnbull, issued
summer 1955 from Iroquois Falls. Mimeo'd.

- 31 **FOR WHAT TIME SLAYS** poems by Raymond Souster /
25 copies only from 28 Mayfield Ave, Toronto 3,
Canada..
[September 1955]. [mimeo'd].
- 32 [rule] / **CANADIAN** / [rule] / **POEMS 1850-1952** / [rule] /
EDITED BY LOUIS DUDEK / AND IRVING LAYTON / [rule] /
CONTACT PRESS / [rule] / 18 [sic] MAYFIELD TORONTO
Revised. / Second Edition, 1953 [p4].
[A second printing of 500 copies of the second edition.]
- 33 **POETS 56** / TEN YOUNGER ENGLISH-CANADIANS /
AVI BOXER / MARYA FIAMENGO / WILLIAM FOURNIER /
DARYL HINE / D.G. JONES / JAY MACPHERSON /
JOHN REEVES / MORTIMER SCHIFF / PETER SCOTT /
GEORGE WHIPPLE / CONTACT PRESS / 28 Mayfield
Avenue / Toronto, CANADA. / This is No [numbered
by hand in blue ink] of 100 copies, of which 50 copies only /
are for public sale, mimeographed by Raymond Souster / and
issued in March 1956..
- 34 **THE / BULL CALF / AND OTHER POEMS** / IRVING LAYTON /
CONTACT PRESS
[March](1956). [A specially-bound cloth issue of author's
copies.]
- 35 [same]
[The trade issue in card.]
- 36 **POETS 56** / TEN YOUNGER ENGLISH-CANADIANS /
AVI BOXER / MARYA FIAMENGO / WILLIAM FOURNIER /
DARYL HINE / D.G. JONES / JAY MACPHERSON /
JOHN REEVES / MORTIMER SCHIFF / PETER SCOTT /
GEORGE WHIPPLE / CONTACT PRESS / 28 Mayfield
Avenue / Toronto, CANADA. / This is No [unnumbered]
of 100 copies, of which 50 copies only / are for
public sale, mimeographed by Raymond Souster / and
issued in March 1956..
[The second printing of 50 copies done April.]
- 37 **LET US COMPARE / MYTHOLOGIES** / by Leonard Cohen /
Drawings by Freda Guttman / [crest] / McGill Poetry
Series / Montreal
Copyright 1956, by the author / Published for the McGill
Poetry Series by Contact Press, / 28 Mayfield Avenue, Toronto.
Printed in Montreal. / The McGill Poetry Series, the first /
venture of its kind in Canada, is edited / by Louis Dudek of
McGill University. / Its purpose is to present to the univers-
ity / community and the public the work / of young writers at
McGill of out [sic] / standing ability. p6.
[Cloth in jacket only.]

- 38 **THE / SELECTED / POEMS** / by / RAYMOND SOUSTER / CHOSEN / by / LOUIS DUDEK / CONTACT PRESS / 28 Mayfield Avenue, Toronto 3, Canada
First Edition, January, 1956. [p6]. [Issued in an edition of 474 copies, May.] [Card covers in jacket.]
- 39 **Music / On A Kazoo** / by / Irving Layton / Contact Press
[1956]. [Issued in purple cloth with full-cover label, bound in the same amateur fashion as the author copies of **The Blue Propeller** and **THE BULL CALF AND OTHER POEMS** (24 & 34 above).]
- 40 [same]
[Presumably a paper issue was also published.]
- 41 **THE / SERPENT / INK** [all on verso of title-spread] / HENRY / MOSCOVITCH [both on recto] / CONTACT PRESS [back to verso]
First Published 1956 [p2].
- 42 **THE TRANSPARENT SEA** / by / LOUIS DUDEK / With a Drawing by Michael Lekakis / CONTACT PRESS / 28 Mayfield Avenue, Toronto, / CANADA [drawing en face] (1956).
- 43 **EXPERIMENT / 1923-29** / poems by / W.W.E. ROSS / CONTACT / PRESS [all preceded by a drawing] [from cover] [100 copies mimeographed & published December 1956.]
- 44 COMBUSTION Number One January, 1957..
- 45 **THE EYE / • of the needle / satires / sorties / sundries** / BY F.R.SCOTT / CONTACT PRESS MONTREAL 1957
- 46 COMBUSTION Number Two April 1957..
- 47 **FROST / ON THE SUN** / by / D.G. JONES / CONTACT PRESS / 28 Mayfield Avenue, Toronto
(1957). [Card covers in jacket.]
- 48 **THE CARNAL / AND THE CRANE** / by / DARYL HINE / McGill Poetry Series / MONTREAL
Copyright by Daryl Hine, 1957. / Published for the McGill Poetry Series by Contact Press, / 28 Mayfield Avenue, Toronto. [p4]. [Card covers in jacket.]
- 49 COMBUSTION NUMBER THREE JULY-SEPTEMBER 1957..
- 50 **WINDS OF UNREASON** / by / George Ellenbogen / Drawings by Peter Daglish / McGill Poetry Series / Montreal
Copyright by George Ellenbogen, 1957. / Published for the McGill Poetry Series / by Contact Press, / 28 Mayfield Avenue, Toronto. [p4]. [Issued only in cloth & dust jacket.]

- 51 COMBUSTION NUMBER FOUR OCTOBER-DECEMBER 1957..
- 52 COMBUSTION NUMBER FIVE JANUARY 1958..
- 53 JUPITER C [followed in smaller type by] FOR THE [above]
MISSILE AGE [followed in type reverted to the original
size by] 4 POEMS [all preceded & followed by rules] / [5
columns of type, ending with] Kenneth McRobbie. / [rule] /
Copyright 1958 by Kenneth McRobbie / CONTACT
PRESS, 28 Mayfield Ave., / Toronto. Canada.
[Broadside].
- 54 COMBUSTION NUMBER SIX APRIL 1958..
- 55 COMBUSTION NUMBER SEVEN AUGUST 1958..
- 56 **CREPE-HANGER'S CARNIVAL:** selected poems 1955-58
by / Raymond Souster, in an edition of 100 copies
signed / by the author, of which this is Number
[numbered by hand in blue ink] / Price one dollar,
from CONTACT PRESS, 28 Mayfield Ave / Toronto 3,
Canada. This book is for Louis Dudek and / Irving
Layton. [signed by the author in blue ink]..
[August]. [Mimeographed by the author.]
- 57 **Laughing Stalks** / by / Louis Dudek / Contact
Press / 28 Mayfield Avenue Toronto, Canada
Copyright by the author, 1958. / Designed and printed on
the Delta Press, Montreal. [piv].
- 58 **EN MEXICO** / by / Louis Dudek / Drawings / by /
Zygmunt Turkiewicz / Contact Press / 28 Mayfield
Avenue Toronto, / Canada
[September](1958).
- 59 A / LATTICE / FOR / MOMOS / R. G. EVERSON /
Foreword by Louis Dudek / Drawings by Colin
Haworth / [rule] / CONTACT PRESS / 28 Mayfield
Avenue, / TORONTO 3, Canada [drawing en face]
(1958). [Issued in cloth with jacket protected by grooved
glassine.]
- 60 [same]
[The paper issue bearing the same \$2.00 price on front
flap, the card not coated as with the jacket of the cloth
issue.]
- 61 **MEDITATION AT NOON** / PETER MILLER / CONTACT
Press / 28 Mayfield Avenue Toronto, Canada
[November](1958). [Issued in cloth with jacket only.]
- 62 COMBUSTION NUMBER EIGHT NOVEMBER 1958..
- 63 COMBUSTION NUMBER NINE FEBRUARY 1959..
- 64 COMBUSTION NUMBER TEN May 1959..

- 65 **THE WAYWARD / QUEEN** / by / George Walton / Contact Press / 28 Mayfield Avenue Toronto, Canada
[June 1959]. [Issued in cloth, with paper spine label, & jacket, presumably in an issue of 50 copies.]
- 66 [same]
[Simultaneous paper issue, with spine label & double free-endpapers front & back.]
- 67 [same]
[The second state of the paper issue, presumably a remainder, without label, or endpapers.]
- 68 **The / Timeless / Forest** / by / Sylvia / Barnard / McGill Poetry Series / Montreal 1959
Copyright by Sylvia Barnard, 1959. / Published for the McGill Poetry Series / by Contact Press / 28 Mayfield Avenue, Toronto [p4].
- 69 COMBUSTION NUMBER ELEVEN SEPTEMBER 1959..
- 70 **SONATA / FOR / FROG AND MAN** / PETER MILLER / CONTACT PRESS / 28 Mayfield Avenue Toronto, Canada
[November](1959). [Issued in cloth & jacket only.]
- 71 **INVITATION TO PRIMAVERA** CID CORMAN / [preceded by] COMBUSTION NUMBER TWELVE JANUARY 1960 / [& 6 lines] / [& a rule] / [followed by 44 lines of the poem] [from cover]
- 72 **FUSELI POEMS** / by / E.W. MANDEL / CONTACT PRESS / 28 Mayfield Avenue Toronto, / Canada
[1960]. [Presumably issued only in a paper edition.]
- 73 **LITERATURE / and the PRESS** / A History of Printing, / Printed Media, / and / Their Relation / to Literature / LOUIS DUDEK / THE RYERSON PRESS / Toronto / CONTACT PRESS / Toronto
(1960). [Issued only in cloth & jacket.]
- 74 COMBUSTION NUMBER THIRTEEN MAY 1960..
- 75 COMBUSTION NUMBER FOURTEEN AUGUST 1960..
- 76 [FOUR POEMS from **C'EST LA CHAUDE LOI DES HOMMES** by Jacques Godbout]
[75 copies mimeo'd March 1961.]
- 77 [FOUR POEMS, two each from **LES TEMPLES EFFONDRES** and **L'ANTRE DU POEME** by Yves Prefontaine]
[75 copies mimeo'd March 1961.]

- 78 **A LOCAL PRIDE / POEMS /** by / RAYMOND SOUSTER /
CONTACT PRESS / [rule] / 28 Mayfield Avenue
Toronto, Canada
[June](1962). [100 copies issued in cloth & jacket.]
- 79 [same]
[Simultaneous paper issue in jacket, 400 copies.]
- 80 **POEMS / FOR ALL THE ANNETTES /** by / ALFRED PURDY /
CONTACT PRESS / [rule] / 28 Mayfield Avenue
Toronto, Canada
[August](1962). [50 copies issued in cloth & jacket.]
- 81 [same]
[Simultaneous paper issue of 200 copies, in jacket.]
- 82 **Sun-Stone /** [preceded by] OCTAVIO PAZ / [& followed
by] . / . / [3 rules] / WITH TRANSLATION BY PETER
MILLER / CONTACT PRESS / 28 Mayfield Avenue,
Toronto, Canada
Copyright by Octavio Paz / 1963 [p vi].
[October 1962]. [50 copies issued in cloth & jacket.]
- 83 [same]
[200 copies in paper covers, issued simultaneously.]
- 84 **THE / THINGS WHICH ARE /** by / ALDEN NOWLAN /
CONTACT PRESS / [rule] / 28 Mayfield Avenue,
Toronto, Canada
[October](1962). [50 copies issued in cloth & jacket.]
- 85 [same]
[Simultaneous paper issue in jacket, 200 copies.]
- 86 **A SHIFTING PATTERN /** [preceded by] PETER MILLER /
[& followed by] CONTACT PRESS / [rule] / 28 Mayfield
Avenue, Toronto, Canada
[October](1962). [50 copies in cloth & jacket.]
- 87 [same]
[Paper issue, in jacket, 200 copies simultaneous.]
- 88 **JAWBREAKERS /** [preceded by] Milton Acorn / [&
followed by] CONTACT PRESS / [rule] / 28 Mayfield Avenue
Toronto, Canada
(1963). [50 copies in cloth & jacket.]
- 89 [same]
[Simultaneous paper issue in jacket of 200 copies.]

- 90 **A friction of lights** / by / Eldon Grier / CONTACT PRESS / [rule] / 28 Mayfield Avenue, Toronto, Canada
[April](1963). [50 copies issued in cloth & jacket, a 3-colour affair produced in Canada by the poet's wife Sylvia Tait.]
- 91 [same]
(1963). [Paper issue in a redesigned second-printing jacket, issued sometime after the cloth issue in a run of 200 copies.]
- 92 **THE RISING FIRE** [perpendicular to] / gwendolyn macewen / CONTACT PRESS / 28 Mayfield Avenue / Toronto, Canada
(1963). [50 copies in cloth & jacket.]
- 93 [same]
[Simultaneous paper issue of 200 copies.]
- 94 **Points / on / the / Grid** / [preceded by] GEORGE BOWERING / [& followed by] CONTACT PRESS / 28 Mayfield Avenue, Toronto, Canada
[Spring](1964). [50 copies in cloth & jacket.]
- 95 [same]
[Simultaneous paper issue of 200 copies.]
- 96 **SELECTED / POEMS** / [preceded by] Alain Grandbois / [& followed by] [device] / With translation by Peter Miller / CONTACT PRESS / 28 Mayfield Avenue, Toronto, Canada
[November](1964). [50 copies in cloth & jacket.]
- 97 [same]
[Simultaneous paper issue of 200 copies.]
- 98 **MOVING IN / ALONE** / [preceded by] JOHN NEWLOVE / [& followed by] CONTACT PRESS / 9 Ivor Road, Toronto, Canada
[May](1965). [50 copies in cloth & jacket.]
- 99 [same]
[Simultaneous paper issue of 200 copies.]
- 100 **BRIDGE / FORCE** / [preceded by] FRANK DAVEY / [& followed by] CONTACT PRESS / 9 Ivor Road, Toronto, Canada
[Fall](1965). [50 copies in cloth & jacket.]
- 101 [same]
[Simultaneous paper issue of 200 copies.]

- 102 **FEVER / AND / THE / COLD EYE** / [preceded by] RICHARD CLARKE / [& followed by] CONTACT PRESS / 9 Ivor Road, Toronto, Canada [May](1966). [50 copies in cloth & jacket.]
- 103 [same]
[Simultaneous paper issue, 200 copies.]
- 104 **New / Wave / Canada / THE / NEW / Explosion / IN / CANADIAN / POETRY** / Edited with an introduction and / working magazine bibliography by / RAYMOND SOUSTER / CONTACT PRESS / 9 Ivor Road, Toronto 12 [all enclosed in box of rules]
[May](1966). [Printed cloth issue, with justified limitation in gutter of title-page, written in blue ink by hand:] #71 in a limited / edition of 145 / copies / [signed] Raymond Souster [copy #71].
- 105 [same]
[Simultaneous printed cloth issue of 29 copies with manuscript leaves bound in between title & half-title pages (each copy containing the typescript of an individual author), justified in gutter of title-page in blue ink by hand:] [number] of an edition of XXIX copies [signed] Raymond Souster 14/5/66.
- 106 [same]
[Simultaneous paper issue, first state, either 736, or about 586 copies.]
- 107 **THE CIRCLE GAME** / [preceded by] MARGARET ATWOOD / [& followed by] [the author's illustration of her thesis, a spiral of dots resembling a question mark on end, or an ear] / CONTACT PRESS / 9 Ivor Road, Toronto, Canada [October](1966). [Cloth issue in jacket, 50 copies.]
- 108 [same]
[Simultaneous paper issue of 200 copies.]
- 109 **THE / TOMB / OF / THE / KINGS** / [Preceded by] ANNE HEBERT / [& followed by] With translation by Peter Miller / CONTACT PRESS / 9 Ivor Road, Toronto, Canada (1967). [50 copies in cloth & jacket.]
- 110 [same]
[Simultaneous paper issue of 200 copies.]
- 111 **TOTAL / WAR** [both lines forming a circle] / [preceded by] HARRY HOWITH / [& followed by] CONTACT PRESS / 9 Ivor Road, Toronto, Canada [1967]. [50 copies in cloth & jacket.]

- 112 **TOTAL / WAR** [both lines forming a circle]
[preceded by] HARRY HOWITH / [& followed by]
CONTACT PRESS / 9 Ivor Road, Toronto,
Canada
[1967]. [Simultaneous paper issue of 200 copies.]
- 113 **New / Wave / Canada / THE / NEW / Explosion / IN / CANADIAN / POETRY /** Edited with an introduction and / working magazine bibliography by / RAYMOND SOUSTER / CONTACT PRESS / 9 Ivor Road, Toronto 12 [all enclosed in a box of rules]
nd. [Paper issue, second state. During the collating party for the original issue of this book, it was discovered several leaves were in far shorter supply than the projected press-run. The remaining sheets & covers were saved & later given to Nelson Ball, as a gesture of support for his Weed/Flower Press, the original copies quickly exhausted & the edition ostensibly out of print. Nelson had 28 paper plates made for the 14 leaves that were short, engaging Albert Offset Printing Co (the early Coach House Press offset work - eg, in Joe Rosenblatt's **THE LSD LEACOCK** - done there, before the acquisition of their own offset press) to match paper & print up the required difference (about 150 sets thus, according to Whiteman's vague note in his Souster bibliography, pp105/6). With a tin of glue bought from Stan Bevington, Nelson spent the summer of 1968 collating & hand-binding copies of this second state, finishing sometime in August. As Whiteman records, these copies appear identical to those of the original state.]

All black offset glued in printed card covers, unless otherwise described. All jackets noted, specifically on paper issues, the last ten Contact titles, contrary to frequent careless description, jacketed only in the cloth issue.

The 24 periodical issues were all mimeographed by Souster, CONTACT in 8½ x 11 format (for issues 4 through 10), COMBUSTION (& the first 3 issues of CONTACT) 8½ x 14.

61 titles
23 mag issues
39 stapled mimeos
31 bound printed books
9 bound books in jackets
24 hardbound books in jackets
6 hardbound books without jackets
3 stitched books
1 broadside

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28 80	[474] 38
[29] 95	500 6
30 12	[500] 7/15/26/32
[30] 18/148	650 3
34 45	[736] 106
37 66	
40 19	
[40] 145/146	
50 13/25/60/61	
[50] 43/150	
59 109	
[75] 8/88	
90 127	
99 100	
100 2/3/81/86/110/122/124/139	
[100] 1/20/119/135	
108 92	
[110] 24/27	
150 87	
200 64/125/131	
[200] 4/65/120	
250 15/69	
300 26/75/147	
[300] 31/129/152	
[350] 35/141	
500 16/23/59/74/93	
600 70	
1000 98	

**table comparing
known limitations**

realignment

TWENY/20, the 21 year Coach House Press retrospective checklist (1985) includes 293 listings (multi-volume works entered by volume), with a few titles duplicated (2 new issues, **Mrs. Dukes' Million** (1977 & 1980) and **The Contemporary Canadian Poem Anthology** (1983 & 1984), the rest new editions). Although a useful account of most of the regular publications that form the nucleus of press production, it leaves a great part of the history untold. As one of the two most important small presses in our history (with Contact), Coach House deserves greater scholarly attention than this sanitized view encourages. The present study examines a sample from the omissions to illustrate the dimension of this little-known private history.

114 of the 154 examples are not listed in **TWENY/20** (38 of them non-press publications). Of the 40 titles included in **TWENY/20**, 11 are unlisted deluxe or special issues, 9 unlisted first states, & the remaining 20 are just scarce. Of the 38 non-press listings, 19 are extra-curricular productions of 'staff' or conspirators (Atchley, Caplan, Coleman, Harris, Rosenberg, Tims & Nichol) and definitely not outside 'jobs'. The examples were chosen on the basis of scarcity (limitation, obscurity) and significance (over half the index, names of seminal artists in their respective media).

Too many people view the small press in general, & Coach House in particular, as peripheral to our culture. Unless a small press book is by an author who is taught (or better still, collected), its creativity (& scarcity) are commonly met with indifference. But i contend their "Who cares?" is really just the defensive tense of "Who knows?"

HiEROGRAPHiCS (68), for instance, is an underground comik from a very early period in the history of the genre (1968 the year the underground comix movement coalesced) and one of only a handful produced in Canada to that point, the split-fountain full-colour production exceptional even now. Fine copies are hard to find, yet outside its context it seems trivial. The catalogues, **AWARD WINNING CATALOGUE** (40), **FREE! Gift Catalogue** (41) and **THE 1971 MISS GENERAL IDEA PAGEANT** (89) also seem marginal (that is if you can find one to examine..) till you consider that the 'author' Michaels Hayden & Tims [aka AA Bronson of General Idea] are pre-eminent artists whose work has garnered not only great respect among fellow artists, but wide public recognition as well (AA internationally). **Lake Erie Days** by Fergus Hambleton (135), again scarce because limited, proves significant as a Rick/Simon design, as original in his field (& potentially as collectible) as Bruce Rogers, DB Updike or even William Morris. Just a few less obvious examples suggesting an unsuspected wealth of creativity in this country (in all media), i think comparable with the best everywhere, requiring mere audition (witness) for the full value of our culture to emerge. There for the partaking, but needing education to incite interest, this sample intended for those in a position to make the difference (teachers, booksellers, librarians, even reviewers).

Recently the National Library acquired the John & Myrna Metcalf Contact Press collection, comprising 116 parts with 16 additional ephemera (88 of the 113 Contact Press issues

listed in the present appendix, plus 6 duplicates, with 4 later McGill Poetry Series titles (those without statement of Contact affiliation), a file of Direction, 8 items associated with the Contact Poetry Reading Series, & the **New Wave Canada Portfolio** - without the issue of Island in which it came; 18 of them proper association items generated by the authors, with an added 24 solicited inscriptions). The sale 'dignified' the general perception (mostly among booksellers) of the significance of Contact Press books with the critical emphasis of their saleability, stimulating immediate activity. More than the usual show of hands fumbled Contact titles down the line, the books coming out of the wood-work seemingly compelled to the commotion. Yet many of the Contact books are relatively common compared with most of the examples in this list, less limited & because heroic in a time of siege, reverently preserved by almost every poet who got their hands on them. The diametric incredulity & downright suspicion at Coach House toward the cultural atrophy of collectors (bent on 'preserving' the light rather than emerging in it) conversely contributed to gross compression of the stated limitations of most of their books.

Contact Press was the first sustaining press in our history directed on principles of art, Coach House its direct (& purest) successor, yet less than 13 years separates the dates of their respective first publications. The general view seems to fix the scarcity & pre-eminence of Contact Press books somewhere back in the 16th century, even when not piously removing them from the company of an indistinguishable

rabble of 'the more recent' imprints. It is worth noting the last 8 Contact titles (including one of the most desirable & easily more valuable of the trade titles, Atwood's **THE CIRCLE GAME**) came out after Coach House Press began. (The index is included to incite second thoughts among readers who might concede this list demonstrates there are enough Coach House books as scarce as those from Contact, but predictably resist the consequent claim to anything like relative significance.) And though Contact & Coach House trace common lineage, the idea of the artist-run press was advanced exponentially when the new wave crowd at Coach House took up with machines, inventing & re-inventing technology as they went, rolling their own. They moved the ideal of aesthetic autonomy which initiated those historic cerberetic yearnings to cut trail a generation back, one huge responsive step closer to liberation of the press from ulterior imperatives, producing as they came, some of the most beautifully experimental books in the world. No question in my mind, the most significant press of my generation happened right here in Canada, still barely recognized however, 27 years out.

Not unlike Rochdale, the other exceptional cultural experiment of the period unique to Toronto, Coach House evolved exploring community, a subculture based on co-operation, that impulse Souster returned to each crank of his trusty mimeo December 1951 to July 1960. His vision of Contact Press emphasised "a non-profit poets' co-operative founded .. for the encouragement of Canadian poetry," a synergetic antecedant federation of like-

minds. Souster worked disproportionately hard toward his ideal (Bruce Whiteman is wrong in his recent extract 'Contact in Context: The Press and Its Time,' West Coast Line 5/fall 91 pp 11-21), personally producing 32 of the 113 Contact Press issues, & distributing the copies at his own expense (mostly free) around the world (only 5 of them his own work), while the other two editors expended the bulk of their energy (& resources) on their own work, the Contact Press imprint for them more "a convenience for publicity purposes" [Louis Dudek to Ray Souster/16.iv.52]. Souster's exceptionally charitable view of community has always worked best behind the scenes, his apparent eagerness to defer to the seniority of the Montreal editors, partly typical Souster acquiescing for the preferred vantage of the wings keeping the wheels in motion.

Prior to Peter Miller's involvement, during what Bruce calls its Montreal period (the 50s), Contact Press issued 30 titles, 11 not by the editors. There were also 4 published by Contact for the McGill Poetry Series, and 5 mimeo translations by Jean Beaupre & Gael Turnbull distributed as federated Contact titles. Interestingly, the only ones among the 11 titles generated by Contact not entirely subsidized by their authors are **POETS 56** (33 & 36 in the appendix) and **EX-PERIMENT 1923-29** by WWE Ross, both produced by Souster on the mimeo, **TRIO** (20) initiated by Souster, & partly subsidized by the authors, & possibly **JUPITER C FOR THE MISSILE AGE** by Kenneth McRobbie (53), Souster's associate in the Contact Poetry Reading Series.

"We have a backer with \$100 (name secret) for the three poets book (Mandell, [sic] Webb, Turnbull)." [LD-RS/17.ii.53]

"Could you write [Mandel] and ask him if he has \$50 cash to invest in this here TRIO book? We have only \$100 capital towards this book, but it will cost \$250 at least. Layton and I have no money at this point, what with my trip to Europe coming up (credit financing), & Layton's empty bank account. I've asked Turnbull whether he can scrape something together. If you know anyone else who might want to lend us \$50 towards this book, make the suggestion. We expect to sell 100 copies at \$1.50 about 6 months after publication - or is that too optimistic? The receipts would go immediately to the repayment of the debt. Each investor can, I think, certainly expect at least half his money to come back within six months, and perhaps all of it and more after two years. Anyhow, I hope Mandel can throw in \$50."

[LD-RS/27.iv.53]

"I'm told Scott has brought out a similar collection of his own THE EYE OF THE NEEDLE using the Contact Press name as publisher." [WWE Ross to Ralph Gustafson/6.ii.57]

"Doug Jones like Ellenbogen has paid me back the cost of the book, so all cash goes to him." [LD-Peter Miller/16.iv.60]

"Peter wants to bring this one out under Contact Press, having Villiers do the job... He will of course be doing his own financing again - no small point." [RS-LD/13.iv.59]

[Souster, in a letter to the Canada Council, 6.ix.61, lists Peter Miller's two, as well as the George Walton & R.G. Everson titles, as books paid for by the authors.]

[Layton helped 14-year old Henry Moscovitch select the poems for THE SERPENT INK, but considering Layton's chronic money problems & persistent family responsibilities, i think it's safe to assume the author's family paid for production - the other editors not even made aware of the project until after its completion!]

Dudek, who arranged for the publication of either five or seven of these books (the Miller titles possibly managed by the author with help from Souster), operated on a different principle from Souster, his notion of community rooted more in the university (where he was employed).*

"Since you have taken over, the Press is more truly a publishing firm, since it provides the capital for books (out of your pocket). We do not encourage the authors to subsidize their own books and take the risk. I don't see why not. If we are sure that we do not let it become a vanity press, this is a valid method in the face of the present situation of poetry and the market. Otherwise we need a patron as you've become." [LD-PM/3.iv.63]

*TRIO; THE EYE OF THE NEEDLE; FROST ON THE SUN; A LATTICE FOR MOMOS; THE WAYWARD QUEEN; and maybe MEDITATION AT NOON and SONATA FOR FROG AND MAN.

Needless to say, Dudek's ideas defined the parameters of his own imprints [McGill Poetry Series, Delta, Delta (Canada) & DC Books], a seasoned tutorial hand extending familiar guidance to subscribing charges.

"One way to make this process more free and enterprising is to unload some of the organisation work (1) of production and (2) of providing money, on the poets themselves. This is how Leonard Cohen produced his *MYTHOLOGIES*."
[LD-PM/30.ix.64]

"George Ellenbogen put a fortune into it / paid entirely for it." [LD-PM/16.iv.60]

"O well, I lost some \$200 on Hine and Barnard in the McGill Series." [LD-PM/3.iv.63]

The one instance of Dudek's unqualified support of a Contact book of this period other than his own was footing the bill (\$467.89) for Souster's **THE SELECTED POEMS** (38), with \$60 contributed by Gael Turnbull (\$15), Buddy Rozynski (\$20) & Stephanie Dudek (\$25). All of the investment would have been recovered (sales by 16.iv.60 of \$311.32) but for Layton never paying for the 100 copies consigned to him, "the bastard." [LD-PM/3.iv.63]

[Another book, **FUSELI POEMS** (72), published in 1960 before Peter Miller took over as managing editor of the press, was also financed by the author.]

".eg, Eli Mandel sent a personal cheque to England to pay for his book: we did not pay for it." [LD-RS/21.x.60] .

All three editors enthusiastically supported the new literary movement they helped instigate, importing the foreign models & spreading word wide. Souster turned the reality of his newsletter mail-list into the strongest distribution asset of the early press, running ads in CONTACT & shipping off the first six titles (as well as Layton's pre-Contact privately printed booklet **The Black Huntsmen**), & handling the bulk of agency sales of the Divers Press imports. Although the Montreal editors processed orders from their respective ad-

dresses & made the rounds of local bookstores, from 1957 the majority of stock mailed from Quebec was handled by an agent at the Antique Book Shop on McGill College Ave.

Prior to 1962 (Peter Miller's editorial introduction), & apart from the 7 titles by each of the original editors, editorial participation from Montreal seems to have been confined to no more than six of the other 15 Contact-generated titles: **TRIO**, **THE SERPENT INK**, **FROST ON THE SUN**, **FUSELI POEMS**, and possibly **A LATTICE FOR MOMOS** and **THE WAYWARD QUEEN**.* Nonetheless, it's not hard to understand, with the effort Dudek put into overseeing production of these & the two Peter Miller books, and with the 13 Layton & Dudek titles from that period, Bruce's (even Ray's) impression of Contact its first decade as "predominantly a Montreal press." The record however, shows Souster generated more of the early press activity than is commonly assumed.

But more importantly it is the quality, the resonance of Souster's contributions that made all the difference. In 1957 he cranked out the first issue of his second Contact poetry newsletter, **Combustion**, sent out free like **CONTACT** to spread the word of 113 different scribblers (7 more than in **CONTACT**) - including Souster's first creative contributions, 2 poems, in either rag - across its 14 issues & many miles, more lifeline in its time than

* Souster was solely responsible for 5 (maybe 8) of the other 9 titles: **POETS 56**; **EXPERIMENT 1923-29**; **INVITATION TO PRIMAVERA**; and the two French pamphlets; while his primary influence over the Peter Miller titles **MEDITATION AT NOON** and **SONATA FOR FROG AND MAN**, & McRobbie's broadside **JUPITER C FOR THE MISSILE AGE** (his larger manuscript postponed by Dudek) is presumed. Scott's book **THE EYE OF THE NEEDLE** seems to have been an unmediated appropriation of the imprint: "he's having a kind of Contact-type satire collection of his own brought out, under Contact Press imprint" [LD-RS/3.iii.56].

the present-day obscurity of it implies. Spring the same year, Souster launched the first sustaining poetry reading series in Canada, again the emphasis on forum, five concentrated years gathering the clan to more community than anything before, and of course more venue for the distribution of the Contact line. This activity, more than the direct line strung through a couple of dozen early titles, i contend, generated what the next generation adopted of the Contact movement, an idea. The press (like dead love) comes alive in mind, the idea of it everything: a list with an imprint bulking little more than its weight in words. Souster's vision excited community, Contact workshopping communication behind his line, a commitment to others as much as to their word.

Emery Neff thanking Dudek for **CERBERUS** (Mar 53) wrote: "May I name my enthusiasms? Most of all for Raymond Souster, both for what he has done, and for his promise. I am highly sympathetic with his statement of purpose in Cerberus, with what he has to say, and the form in which he says it." William Carlos Williams, responding to Dudek's gift of **CERBERUS**, writes Souster (28.vi.52): "when I read you I am moved, I am moved by your subject matter and I am moved by the way that has induced you to conform to it as the very fountain head of your art.. You've got it."

"Souster (hereafter S.) never went past high school, and has learned everything about poetry the hard way. Much the way Louis the Dudek tells it in his article "Ou Sont Les Jeunes?" in CONTACT ONE. Shouldn't say "learned", for he's still learning, hopes he'll go on learning; when he stops doing that, the poetry will probably stop with it.

S. has always believed (and still believes) that the primary function of poetry is to communicate something to somebody else. Not too important what that something is, the big thing is to get it across, "make contact". If you fail here all that follows, everything else you throw in, is wasted,

and you might as well start all over again. Ninety percent of modern poetry fails here. And will go on failing until it learns this and puts the remedy into practice.

S. has been dissatisfied for a long time with existing forms, feeling bound within them, mummified. But up until a year ago didn't have a clue. Now he's been shown the signs of an opening, a possible right road for the future. It starts somewhere in the *Cantos* of Ezra Pound and goes on to Charles Olson. You've heard of Ez: never mind too much about Olson, he'll come to the top soon enough; you can't keep talent like he has down. His basic idea, COMPOSITION BY FIELD, as opposed to inherited line, may well start a revolution in English poetry. Worth studying; worth taking a personal crack at.

S. wishes that all critics would get off the backs of the poets; encourage them, have patience, don't label them and then try to keep the same labels pasted on even after they've moved on into another direction, advanced or fallen by the wayside. Above all, be positive - show them the way or the way you'd like to see them go. Only find out where your direction leads to first.

S. in closing wishes the universities might wake up and produce something besides gutless scholars and chemical engineers. How about a few poets? Or have they already killed off the potential crop for the next fifty years?"

[CERBERUS / pp75/76].

September 17, 1964, with Contact Press near its hundredth issue, & just as Stan Bevington (back from riding the rails out west after art-school) opened the door to his first coach house, Victor Coleman typed the finishing touches to the historic first issue of ISLAND, primary little-mag in the east of the 'new wave' next generation (ie, third) of literary Canadian modernists (preceded only by the four issues of David McFadden's MOUNTAIN, 1962/3). 259 Humberside Ave, the address in the contents, is a few blocks from 28 Mayfield, the famous Contact depot, but right around the corner from 229 High Park Av, the house Souster moved to, late 1964, the two sparkplugs of Canadian modernism, Souster at 44, & Coleman just 20, almost nextdoor neighbours all that year and part of 1966.

Victor Coleman had been to several of the readings at the Isaacs Gallery in the fifth (& final) Contact Poetry Series (Octo 61/April 62). Like Souster, he had left school at 18, learning everything he could about poetry "the hard way," actively participating in the fledgling community nourished (in part) by Souster's example. The Bohemian Embassy (7 St Nicholas St) had opened June 1960 as a non-profit literary coffee-house devoted to "the development of the arts, literary and musical," the second local venue for regular readings & a gathering place for artists that sustained the physical aspect of their community (busted & acquitted 3 times the first two years on the charge of "operating an unlicenced public hall", a community the artists quickly realized posed significant difference outside). Victor became a regular his last year in school (61/2), just as the coffee-house infection began to spread the idea of subcultural community wide ("the notable newcomers include The Half Beat, The Purple Onion, The Gate of Cleve, The Fifth Peg, The Village Corner, and The Cellar. Paradoxically enough, these bohemian vestiges appear to be financial successes. This is another proof that this city has long been starved for something different, for something smacking of being associated with the arts, and perhaps with cultural development. That is not to say that coffee houses are cultural institutions by a long shot. In fact, coffee houses as public places, attract more than their fair share of the phoneys and pseudo artists. It is evidence, however, that this city, in time, could develop into a center for the arts. The interest is here. Certainly the talent is here, waiting to be discovered and developed.. Who knows but someday the artist might even come to be considered a respectable member of society, in our city." [L. Stone (editor) the SHEET #4 (June 62), p8]).

In the fall of 1962, Victor launched his first weekly radio-poetry show, Poetry & Jazz, a half-hour each Sunday night featuring his readings from a variety of contemporary poets to the accompaniment of background jazz, interspersed with cuts from recorded readings. The series died 8 weeks out the victim of a complaint received at CHFI (from a minister..) after a programme featuring Norman Mailer's new book **Deaths for the Ladies (and other disasters)**, his one book of poems.

Late 1963, the Bohemian Embassy, experiencing another of its regular financial crises, sold shares to stay afloat, Victor & his friend Don Black (originator of the legendary Bookmobile at Coach House a few years later) acquiring directorships & taking over control of the regular Tuesday evening reading series (Victor scheduling 3 nights a month, Don one). Victor broadened the scope of the series to include multi-media happenings, the first one being his famous Victoria Day '24th of May Campbell's Soup Celebration' (with beat poet Tom Jackrell), which co-incided with Andy Warhol's first Toronto show, hung with Victor's & Jackrell's help at the Morris Gallery. Among the poets who read in the renewed series were Milton Acorn, Gwendolyn MacEwen, Al Purdy, Joe Rosenblatt, Harry Howith, William Hawkins, David Cull, Robert Hogg, Fred Wah & bpNichol (possibly with David Harris & Dave Aylward). Victor & bp mounted a display of concrete poetry on screens, probly the first in Canada, and the readings that night constituted a mini-concrete festival.

Another divergence of vision between Dudek & Souster had to do with outsiders, all the way back to Direction, Souster determined to contact

and promote the improvisations of experimental voice everywhere, exciting community beyond the antiquated barriers of rock & tongue. Dudek rejoined: "Giving Canadian work a hearing is our job; let the Amercs work for their civilization." [LD-RS/22.iv.53]. Victor, like Souster, welcomed outside beats (learn anywhere), excited with the connections language cooked, but not as a cultural fugitive displaced to expatriate imagination, his support & delight for the home-grown swell sustaining like little else these 30 years.

The Bohemian Embassy Tuesday night series included, like the Contact series before it, several poets from the US, as well as a handful of British imports: John Temple & Andrew Crozier from England, Robin Eichele & John Sinclair (the white panther) from Detroit, & Ron Caplan, Stephen Rodefer, John Wieners, Ron Loewinsohn & Robert Kelly from various other points south, to name a few. In November 1964 Victor travelled to Bard College (Annandale-on-Hudson, NY) to visit Kelly, editor of the influential Trobar (1960-64) & the later Matter (1963-?), where he met & befriended many of the poets comprising one of the more vital communities of the new poetry in the US: Paul Blackburn, Black Mountaineer from Souster's generation whose Divers Press book **THE DISSOLVING FABRIC** was reprinted at Coach House (1966) by Victor & Ron Caplan; Harvey Bialy; Jonathan Greene, editor of Gnomon, & co-publisher with Victor (1966) of Robert Duncan's **FRagMeNtS of a dISORDeRd DEVOTiON** (8 above); & Richard Clarke, whose Contact book **FEVER AND THE COLD EYE** (102 in the appendix above) Victor supported for publication on its submission to Souster (1966). Victor's efforts to connect the remotest dots of community those early years drove him several

blocks west to make contact ultimately with the one poet in Canada his commitment & vision would make most sense to, Souster, as antecedent to Victor's independent progress as could be coincident.

ISLAND /1 - Sept. 17, 1964 includes 15 contributors, five poems from Souster & reproduction of a letter sent to him by William Carlos Williams in June 1952 congratulating his work & the revival in name of Williams's 1920s CONTACT, one of the earliest American littles. Two other contributors, Gael Turnbull and Matthew Mead were solicited from Souster's list. Victor had offered to promote the fall list, the Contact Press ad inside the rear cover including five current titles (**JAWBREAKERS**, **A friction of lights**, **THE RISING FIRE**, **THE THINGS WHICH ARE**, & **Sun-Stone**) and one projected (for fall 1964), Alain Grandbois's **SELECTED POEMS** translated by Peter Miller (why George Bowering's **Points on the Grid** got left out isn't apparent). Easily the most elegant design among contemporary mimeos, ISLAND /1 was cranked out up in the attic at 259 Humberside on legal-size sheets (two-up) of Gestetner bond (closely resembling Combustion stock, absorbing ink like blotter), immediately interleaved to avoid offsetting with a day or two drying time between sides. Victor's fastidious methods resulting in the cleanest mimeo production possible (ISLAND 1 through 5), nothing but the legendary handiwork of Nelson Ball's later publications, even close.

With ISLAND inviting them, & the house at 259 Humberside putting them up, a community of poets & artists began to gather around Victor Coleman, reading their work in his Tuesday night series at the Embassy, discussing theory & progress till all hours, exchanging intimations of new

movement with conspirators from far & near, the flight frequently punctuated with syncopations of hi-fi jazz. Souster's passion for jazz added another element of affinity to draw him, come December when Ray & his wife moved into the apartment a few doors north of Humberside, to the exuberant preliminaries of Victor's youthful scene. Souster was present at a few of the early readings at the Bohemian Embassy (see 'Gwendolyn MacEwen at the Bohemian Embassy' p54, **TEN ELEPHANTS ON YONGE STREET**), yet started going around the corner to Victor's unaware he had taken over the series. Their several similarities seem to have been less an issue for, or condition of relationship, than just loose threads of a common bond. Almost too good to be true, after all the young poets he'd worked so hard to encourage, virtually right next door, the makings of a real self-motivated cultural community free of the artificial imperatives of the university, Souster's vision coming true.

The Souters visited the Colemans frequently (& freely) that year and a bit, even going on outings together (see 'Compensation / For Victor & Elizabeth' p43, **AS IS**). The new poets Victor was attracting & seeking out (particularly those from the states - although Souster had published a poem by Ron Loewinsohn 7 years earlier in the second Combustion) were for the most part, unknown & generally less interesting to Souster, but shared derivations in Olson, Pound, Zukofsky, Duncan & Creeley, echoed his prediction (in **CERBERUS**) of the revolution he had worked to incite, convincing him the thread had been picked up & that Victor Coleman embodied the insights & enthusiasm equal to the challenge of unravelling its future. Just before the move, Souster had sent off the manuscript of Victor's collection **The Complete Room**

(selections published in **OLD FRIENDS' GHOSTS** Weed/Flower Press, 1970) to Dudek for consideration as a potential Contact title (21.x.64), but both he and Peter Miller, though noting promise, rejected it as an incomplete book (13.i.65).

ISLAND / 2 DECEMBER 17, 1964, continued the courtesy of the rear-cover Contact ad, this time listing 4 in print (**Points on the Grid; THE RISING FIRE; A friction of lights; and Sun-Stone**), the Grandbois volume still projected "For Fall, 1964", and a new title for spring 65, **MOVING IN ALONE**. Victor had been out of a job since exceeding the age limit for copy clerks at the Toronto Star back in September (the 11th his 20th birthday), and after returning from his trip to Bard (& New York City where he gave a reading), the Sousters his new neighbours, he began production of ISLAND / 2 without sustaining means of support for his family. Souster, whose book **AS IS** had just been contracted with Oxford University Press, suggested Victor to William Toye, director of the press, for the job of assistant production manager. He was hired, and the time he spent at Oxford (roughly a year & a half) not only prepared Victor with a knowledge of the publishing industry as a trade, it coincided with his bit more than a year as neighbour to one of the dominant editors in the fledgling Canadian small press movement, a cocktail guaranteed to concoct inspiration even among those without Victor's boundless inner motivations.

Early 1965, Victor went to Ottawa with Ron Caplan & bpNichol for a reading at Le Hibou, the famous coffeehouse run by Harry Howith & William Hawkins*, and while there got busted for reading poems outside the US consulate to protest US involvement in Vietnam. The 3 of them

* **TWO LONGER POEMS : The Seasons of Miss Nicky** by Harry Howith and **Louis Riel** by William Hawkins / PATRICIAN PRESS / Toronto - 1965, their joint book, was mimeo'd by Victor on his return (red & black!).

made the 11 o'clock national news, poetry beginning to take an active part in the great collective unconscious of the country.

ISLAND / 3 MARCH 17, 1965, featured the work of 10 American & 5 Canadian (one dead) poets, emphasising more than the earlier issues, the importance of ignoring artificial boundaries. (Ironically, the cover bears a Don Jean-Louis/ Anton Van Dalen depiction of the newly chosen Canadian flag..) This was another natural point of agreement between Victor & Souster, corroborating (not derived from) Ray's longheld imperative. The Contact ad inside the rear cover lists 5 "New & In Print" titles (**SELECTED POEMS** of Grandbois; **Points on the Grid**; **A friction of lights**; **Sun-Stone**; and **A SHIFTING PATTERN**), a new one for spring 65, **MOVING IN ALONE**, & one projected for fall 65, **BRIDGE FORCE**.

At the same time as ISLAND / 3 was issued, Coach House Press was celebrating the publication of its first trade title, Wayne Clifford's first book, **MAN IN A WINDOW**. The author, who also worked at the press (in one sense co-founder) was one of the regulars at Victor's Tuesday night readings (also as a participant). Victor listened to Wayne describe the press, & the ideas he & Stan had for it, and gradually, after being introduced to Stan at a party at Earle Birney's, Victor began to visit.

ISLANDs 4 & 5 were issued simultaneously in June 65, separate books (**LARDEAU Selected first poems by FRED WAH**, #4; and **THE KNIFE**, a first book by Stephen Rodefer, #5) each produced in the attic on Victor's mimeo with help from the authors, in editions of 350 copies. At the same time Victor printed the second SUMBOOK for Fred Wah, David Bromige's first book **THE**

GATHERING, also 350 copies, its format like the Rodefer book, saddle-stitched (ie, stencils typed parallel with the long side of the standard legal-size sheet, unlike the preceding 4 issues of the mag). Neither of the ISLAND book issues bore Contact cover ads.

Stan Bevington kept busy the rest of 1965 doing a lot of jobwork, much of it for the counter-cultural businesses huddled around the Gerrard Street Village (art galleries, coffee houses, the Village Bookstore, etc). Meanwhile Souster had just been awarded the Governor-General's medal for his first book from a trade press in 17 years, **The Colour of the Times** (Ryerson/1964), a fairly select volume of Collected Poems, the award in the spring of 65 prompting (April) the first reprinting of any of his books.

Differences between Dudek & his Toronto counterparts over the new poetry Victor was bringing out through ISLAND, began to come to a head with the submission to the press of a manuscript from Richard Clarke. A Canadian down at Bard, he had contributed six poems of women to the third issue of ISLAND, but the work in Dudek's opinion was beneath the quality & integrity of Contact books.

"Since you brought up the policy of Contact Press, I think I should mention that I've always thought the idea was to stay in the vanguard of what was being done in Canadian poetry, to encourage the young. All this means being open to new developments in poetry. Whether you can see it or not, I feel most of these new developments have passed Montreal completely by. The only influences I see working among the Montreal young are from Layton, and to some extent from yourself. I mean stylistically. Whereas you and Layton should be really examples of integrity in poetry, and the young people should be absorbing the new influences in contemporary poetry by contact with outside writers their own age. The way the youngsters in Vancouver have picked up on Olson, Creeley, Duncan, and others. The way Victor Coleman in Toronto has learned. Take it from me, Canadian poetry in five years is going to be Coleman and Clarke and others of

this new "cool" approach; it isn't going to be Mayne and Coupey. You may not like it, I may not even like it too much, but that's what it will be.

The only question remaining is: should we at Contact Press cut ourselves off from these people, pretend that they don't exist, and hope somehow that they'll die out or simply give up in time? I don't think we can afford to do that."

[RS-LD/3.iv.65].

Not merely a record of Souster's prescience, this letter provides a glimpse of the germination of his idea for a fourth volume of his **POETS 56** anthologies of new writing (**POETRY 62** and **POETRY 64** not edited by him), just four months after the move almost nextdoor to one of the central figures of the new movement.

Meanwhile at Oxford, Victor had made an arrangement with William Toye to use the A.B. Dick press after hours to produce some of his own publications. In September he ran off 50 or so copies of his legendary **TEXT BOOK** anthology for use in his first writing workshop, sponsored by the Student Christian Movement. The next month he published his first separate book of poems **FROM ERIK SATIE'S NOTES TO THE MUSIC**, 99 copies mimeo'd up in the attic, a stitched pamphlet glued into an illustrated jacket printed at Oxford. Then in November, Victor & his wife, Elizabeth, launched the first film festival in Toronto, **CINEMA SEVEN**, an experimental flick each Thursday night for 6 (8?) weeks, with introductory notes written by poets mimeo'd on series letterhead printed two-colours at Oxford.

The deadline for submissions to **POETS 67** was 15 September 1965. Souster had invited Victor to suggest possible contributors, ultimately including 9 of the 11 poets recommended, with Victor also helping to select the work. Souster had already chosen to include the work of David McFadden, bpNichol, Michael Ondaatje & Victor, leaving only

four of the 17 contributors (Gill, MacSkimming, Jonas, & Davis) without endorsement from Victor. Souster tried to interest the Centennial Commission in supporting the anthology as a centennial project, also submitting the idea (& sample manuscripts) to McClelland & Stewart and Ryerson as potential co-publishers. By December 65, the title had been changed to **New Wave Canada**, and the decision to proceed unsubsidized under the Contact imprint, agreed upon.

Victor & Souster also agreed that setting the texts by typewriter, as well as saving money, added an element of immediacy (the raw quality of samizdat) that more accurately reflected the new affinities. Victor accepted the work (\$1 a page) of typing up masters, & assumed the responsibility of securing a printer. The job was far too big to impose at Oxford, but a friend of Don Black's who also hung out at the Embassy, had just started a small printing business, Victor commissioning his services both as a gesture of support & as a means to reduce costs. As things progressed, it struck Victor the pulp paper resorted to also better reflected the imperatives of the new movement, an emphasis on culture as 'news' & the intentional fairly rapid decay of the medium a healthy step away from the cut-in-stone aesthetic of authoritarian culture [later, he came to view **New Wave Canada** as his Only Paper Today of the 60s].

Souster's enthusiasm for promoting the work of young poets, & the responsibility he felt as editor at Contact, as well as from his growing achievements & recognition as a poet (the recent GG, etc), motivated him to contribute an exceptional amount of time & resource to such a project in an effort to excite credibility for the till-then largely underground new movement. Victor obviously

recognized the project as a perfect opportunity to direct his extensive (& intimate) knowledge of the new poetry (& poets) towards, the biggest chance he'd had so far to turn to the advantage of the new generation his insights & position. Both of them working up a common sweat from inception somewhere back in the spring of 65, through a year of collaborative production, all (or mostly all) for the community, an almost missionary exertion of a common faith. Hard to imagine what might have happened had Souster not moved round the corner, the neighbour thing, in my mind, unquestionably focal.

Victor had taken the manuscript to work with the intention of gaining consent from his boss to gang the typography for cover & title-page with some in-house larger job. William Toye agreed, taking the manuscript with him to read, the order for the type sent off to Cooper & Beatty. **Modern Canadian Verse In English and French** was in production at the time, & it happened the editor A.J.M. Smith had come in from Michigan for a few days to deal with last minute details. Toye showed him the manuscript. Smith's idea for his new anthology had grown from plans for a second edition of the **Oxford Book of Canadian Verse**, originally published in 1960, which excluded a lot of the modern poets. Smith & Toye decided immediately to interrupt production so that a few of the **New Wave Canada** poets might be included. The book had already begun to do its job even before being printed.

Concurrent with the **New Wave Canada** project, Souster & Victor embarked on a second collaboration, an entire issue of ISLAND edited by Ray as COMBUSTION 15. The 72-page issue was typed up by Victor (including an ad for the deluxe issue

of **New Wave Canada** priced at \$10 until March 28th, & \$12.50 after) and rushed to their printer just ahead of the **New Wave Canada** manuscript. A meaty modern homage, ISLAND 6 / COMBUSTION 15 features a cover photo taken in 1940 of the Columbus Grads Inter 18 Baseball team, city of Toronto champions for the year, with Souster, the only one in a different uniform, sixth of the 15 players! The issue also includes 2 pages of little magazine ads (mostly US & British), an ad for F.R. Scott's **Selected Poems** (Oxford/1966), a Contact Press ad (excerpting the projected titles from the cover ad for **New Wave Canada** set at Cooper & Beatty) & an ad inside the rear cover for the Island/Gnomon edition of Robert Duncan's **FRagMeNtS of a dISORDeRd DEVOTION**, giving Victor's new address at 109 Cowan Avenue, the move occurring sometime early 1966. The book itself bears the old address at 259 Humberside and a 1966 copyright date, suggesting it was submitted to the printer before ISLAND 6.

Len Fox & his Rubicon Press imprint wasn't quite ready for the deluge of work Victor tested him with that winter, & when the **New Wave Canada** manuscript hit, he began to freak. Stan Bevington got the call from Len to take on some of the load on subcontract. Judging from the quality of the printing & the better paper, it seems probable the Duncan book was entirely produced at Coach House. And gradually, as the problems with the big job mounted, Stan assumed production of the **New Wave Canada** remains as well, printing a percentage of the guts and all the covers. That the anthology signalling one of the most important cultural revolutions in our history, resulted from two such catalytic 'accidents' of collaboration, seems to point to the permeation

of a guiding inscrutability we end up calling history, tipping its hand. More consequentially, **New Wave Canada** may definitely be read as the significant point of transfer in the history of modern Canadian literature, from social realist second-wave modernism to new wave relativistic post-modernism, and i believe it clearly illustrates a partly conscious turning over reins from Contact to Coach House Press.

The sheets were printed by April 66, Souster removing the doors from the dining room in his new place (39 Baby Point Rd), to accomodate a party of contributors for their collation. The covers, illustrated with a Coleman photo of manuscript pages spread across the floor of the bank where Ray worked (snapped afterhours from a ladder), perfectly capture the cool effect of the new mood (printed gray & black). By early May **New Wave Canada** was completed, Victor hosting contributors & friends at his place on Cowan Ave for the launch party. On the 21st of May, Souster organized a more formal launch, with readings from those contributors in attendance, at the Joseph Patrick Book Shop on Wellington St. The book sold well.

Almost simultaneously, ISLAND 6 / COMBUSTION 15 came out, the ad for the deluxe issue of the anthology (p34) overprinted "SOLD." According to Bruce Whiteman, the receipts from these sales were intended to subsidize the cost of production. Both of the collaborations resulting from their year-and-a-bit community had appeared shortly after the break-up of camp, Souster moving only a month or two after Victor. Fortunes of 'chance', these two records of that time of neighbourhood, look (cleaving tradition) more responsibly backward & forward from an obvious pivot of change, than any contemporaneous registration of departure.

Unfortunately, no statement of Victor's part in the anthology collaboration was included, & although he understood the commercial & political benefits of having the book come out under Souster's name alone, the lack of acknowledgement disappointed him. He had worked hard gaining disproportionately little recognition for his contribution. Souster dedicated the book to W.W.E. Ross "the first modern Canadian poet" (who had just died), since regretting he had not at least dedicated **New Wave Canada** to Victor. However the anthology immediately began to serve its purpose of expanding audition for the new poetry, and both of them were happy about that: their book a success!

Ten days after the **New Wave Canada** readings/launch, the Bohemian Embassy defunct. Victor continued at Oxford, but with a growing sense his creative impulse needed a more conducive condition, like that at Coach House (perhaps excited by his introduction from Hawkins about that time, to Isd). Summer that year included printing the guts to ISLAND 7/8 and its diminution, the first issue of IS. (an overflow of manuscripts from the former), at Oxford, and hanging out at Coach House while Joe Rosenblatt's Canlit shocker **THE LSD LEACOCK** got produced, helping where he could. The rear flap of the book bears the first announcement of forthcoming publication of Victor's work from the press.

On September 15th, Peter Miller wrote a letter to Dudek & Souster declaring his intention to opt out of Contact Press after completion of the last book contracted to that point, Howith's **TOTAL WAR**, scheduled for Fall 67 publication. Miller had assumed the responsibilities of managing editor with the crop of books issued in 1962/63, & with this final title would oversee the production & distribution of all but one (**New Wave Canada**) of the

last 17 Contact books (more than any other editor). Miller infused the press with an initial outlay of cash (to cover production costs of the eight 1962/63 titles) & fresh enthusiasm, at a time when both had dwindled to a critical level, but his major contribution to Contact Press (and Canadian literature, primarily that of the new generation) was a faith in the usefulness of the product. Miller's success turning the operation from essentially mail-generated business to book shop exposure, has largely gone unnoticed, and i think his tireless circuit of the stores (even placing books in New York, Ottawa & Montreal during a ten-day holiday in October 62, 137 copies in all, with another 68 delivered to stores in Toronto the day after his return) not only contributed more than anything else to most of these last Contact titles selling out, but, more importantly, succeeded more than any other single factor in creating the market for poetry the new revolution would need to turn its trick.* Obviously Peter's methods resulted in the significant increase of cash-flow, meaning Contact for the first time resembled a bona-fide publishing house offsetting costs (at least partly) with receipts. Although i know Peter continued to subsidize the press, i believe the common account dismissing his involvement in Contact Press as a wealthy enthusiast indulgently pumping money into an otherwise unviable cottage-industry, is thoughtless & meanly disinterested. He played a dominant role in changing the conditions for poetry in Canada, maintaining the extensive correspondence required of the position, attending to the continuous details of production & accounts while handling the bulk of distribution, & somehow finding time to write his own poetry & to produce four books of widely acclaimed translations 'on the side.'

* "I figured the other day that I have shipped more than 1000 books from this apartment in the last six months." [PM-LD/25.v.63]

(**Sun-Stone**, Octavio Paz's major work to that point, was translated independently by Miller at a time when New Directions held the rights to first English-language edition. Contact had to wait six months after the publication of the American edition before releasing the Miller version, which dismayed the author, Paz far preferring Miller's work to that rendered by Muriel Rukeyser. Subsequently, Miller embarked on his Grandbois project (initially 'commissioned' by Tamarack Review & quickly abandoned..) which kept growing from excitement over the poetry. The book got big enough to welcome the \$210 publication grant awarded Contact by the Canada Council (10.i.64), but still had to be raised a buck in price to meet its cost. He couldn't stop! In a letter to Frank Scott, Souster explains, "he was so carried away with what he has found in French-Canadian poetry that entirely on his own he has also done translations of Gaston Miron and Anne Hebert." [19.v.65]. The Hebert book drew admiration from Scott, her first translator in English, but because it took till 1970 for Miron's *l'homme rapaille* to appear in Quebec (the book containing *La vie agonique*, the cycle translated by Miller) & the idea of a preceding English edition understandably rankled the editorial collective at hexagone (the intended publisher), this first English translation of work of the dominant Canadian poet of his age, remains to this day, sadly unpublished among the papers in the Contact Press archive at Fisher. Also at Fisher is the voluminous evidence of Peter Miller's inciteful, yet characteristically self-effacing, equal contribution to the press, as editor - not to mention a completed manuscript of his selected poems, with a section of new ones, which i believe, ought to be recovered.)

Without Peter Miller, the Contact Press (of the 60s) would be nothing. Dudek replied to Miller's announcement, "If you are tossing the whole thing in our hands, however, I don't know what we can do. Either fold, or find new hands for the work. Perhaps Lena Souster would handle the accounts. Perhaps Vic Coleman would join the organization. It would all depend on whether Ray has the energy and interest to continue." [LD-PM/22.ix.66].

Victor, however, had decided to lead with his chin, step right up and take what the philistine confusion might save for last, committing himself, with the move to Coach House, to cultural progress before security, a simple pleasure he has sustained to this day. (Actually as it turned out, enough work started pouring in to Coach House shortly after the move, to enable him to earn more as a linotype operator than he had as the assistant production manager at a multi-national.) Ron Caplan had arrived from Cleveland to stay with the Colemans, the first jobs Victor helped through the press being Ron's reprint (co-published by Jim Lowell of the soon-to-be infamous Asphodel Bookshop) of George Oppen's rare first book **DISCRETE SERIES** (originally 1934/the objectivist press; reissued as a "mother/asphodel"), & the Caplan/Coleman reissue of Paul Blackburn's rare first original book, **THE DISSOLVING FABRIC** (originally 1955/divers press; reissued as a mother/island). He also started work on the portfolio of Claude Breeze drawings for the centre, & a cover (designed by Elizabeth Coleman), for the already-printed guts of the final **ISLAND**. Among the first actual productions to emerge from the press after Victor's arrival, were the long narrow broadsheet of his poem 'Cunnilingus' in-

tended as the "centre-fold" for David W Harris's periodical anthology **SPANISH FLEYE** (the covers of which Victor had designed before leaving Oxford), and a leaflet publication of his poem 'a song' imprinted "Printed by Victor Coleman at The Coach House Press" and signed 21/10/66.

Ten days later Souster wrote Dudek, "I've been meaning to write to you for some time now regarding future plans of Contact Press. As Peter has informed you, he's bowing out of the picture after next year, due mainly to new pressures in his job. I've been feeling now for some time that I also want to get away from Contact Press, mainly because I find that my free time for creative writing has steadily shrunk and shrunk, and it seems the only way to increase it is to cut out less important things fairly ruthlessly.

New Wave Canada has and still is costing me so much free time that as far as I'm concerned I've reached the point of diminishing returns as far as book publication goes. So I propose to opt out with Peter. Now that Delta Press is firmly established and the Coach House Press and Island Press in Toronto are active, I don't think young and deserving talent will be badly served in the future. I think Contact Press has done the job it was founded to do - we have bridged a very difficult time in Canadian letters - and now it's largely history. What better time to call a halt?"

The stereo endorsement of Victor as their first-thought candidate for the job of carrying on the work Contact Press had been set up to do, may never have been communicated to him. However, as their recognition of his independent determination to move things forward, a decision to end Contact, i believe, implicitly conferred support. The tradition changing hands.

The **New Wave Canada Portfolio** can be seen both as an acknowledgement of Victor's responsibility to the tradition, and an assertion of his independence. The idea of publishing a conjunction of texts from the anthology in manuscript facsimile, emphasising rejection of the static of conventions & a simple reliance of the new movement on the dynamic imperatives of aesthetic expression, struck Victor as a worthwhile adjunct to the Contact edition, improving a reflection of intentions. It also gave him the opportunity to document his involvement in the project, & insinuate (by omitting the 3 contributors he did not endorse, & by substituting more progressive pieces by Gilbert, Nichol, Hawkins & Wah) the degree to which he initiated things. Subsuming the portfolio as a fascicule of ISLAND 7/8 ensured its notice (restoring acknowledgement), but the modular format of this last ISLAND (which also included the first issue of IS. laid in) pointed up the ephemeral affinities for which Coach House would become notorious (really just laying hands on your own equipment) & which Victor would explore ambitiously with the publication of IS. four that summer.

New Wave Canada Portfolio was printed at Coach House sometime during the winter of 66/7, before completion of the issue of ISLAND in which it was distributed. Lacking imprint, place or date (or, ironically, any evidence of Victor's involvement other than as a contributor), it stands as an independent document of community, without Souster, 14 hands in solution with 2 of the most catalyzing agents in Canadian cultural history, a potency of letters still activating the spell of revolution.

Among a handful of Island/Coach House ephemera, one of the rarest (& earliest), a leaflet entitled **Modern First Editions / CATALOGUE NO. 1, CANADIANA / Terms: Cash, Trade and Library Discounts as usual / from ISLAND PRESS & THE COACH HOUSE**

PRESS / 317 (rear) Bathurst Street, Toronto,
issued by Victor shortly after his arrival that fall,
offering for sale 39 books of Canadian poetry (7
commercial), 78 issues of little mags, a 74pp col-
lection of mimeo poems circulated at the legendary
Vancouver Poetry Festival (24 June - 16 August 63),
and the manuscripts, artwork & correspondence
from ISLAND 1-3 & 6, included, as the last entry,
"NEW WAVE CANADA---Portfolio of autograph
poems by all but one of the 17 poets included in
Raymond Souster's CONTACT PRESS anthology.
Three of the poems are illustrated & most are
signed. SET of 16 poems & 3 drawings \$75.00".
It could be that listing suggested the idea of pre-
serving a record of this unique set of manuscripts
by publishing a limited edition of it (or part) before
letting it go.

Three of the other ISLAND/COACH HOUSE ephemera
are press announcements, the first advertising "the
next four Island Press publications" (**THE DISSOLVING
FABRIC** - scheduled for November 1, 1966, the co-
ver of the leaflet reproducing the cover of the
book; ISLAND 7/8; Measure 1-4 (edited by John
Wieners, who had written some of the notes for
Victor's CINEMA SEVEN series a year earlier) -
a project instigated by Charles Olson, which turned
out to be unfeasible & was never realized; and
PHONE BOOK by Gerry Gilbert - a public edition
of the author's privately-issued second book, sub-
sequently withdrawn for revision, & ultimately
published as a Weed/Flower & Ganglia collaboration
in June 1969). The second leaflet announces Island
Press as the North American distributor of FERRY
PRESS books, from England (including the correlat-
ive Wivenhoe Park Review, edited by Andrew Crozier
& Tom Clark). Like Souster, Victor realized an al-
most obligation to activate an international border-

less community of poetry by fulfilling the need for shared distribution, acknowledging the responsibilities of network. This certainly contributed to the development of Coach House as the dominant Canadian depot on the international circuit, the library upstairs (ever in flux..) easily the most comprehensive small press resource centre of its day, generating, i'd wager, more contemporary education than all the universities most of its browsers fell out of. Don Black's BOOKMOBILE may also be seen as a development of Victor's impulse. The last ephemeron (a beautiful three-colour letterpress meticule, featuring a verse on the back cover from a Jefferson Airplane song) lists available titles as: **The Dissolving Fabric**; Combustion 15; IS.two; ISLAND 7/8; & **countin** (25 in this list). Added to the yet-projected Gilbert book & Wieners project, are: IS.three: **A SAMPLER**; & Bill Hutton's **A History of America**, both subsequently issued with the Coach House imprint. It also announces the move to 9½ Casimir Avenue of Victor & imprint, just down the block & across the street from Coach House Press, the community thing beginning to extend beyond conjoined resource.

Four months before the move, Souster announced (January 1st, 1967) one of the earliest centennial year celebrations, formation of a League of Canadian Poets (which he did most of the work setting up). Two weeks short of 46, Souster had been on the case of poetry in Canada since the first DIRECTION came out back in November of 1943, 23 years serving community, & his vision just kept getting stronger. With Victor in position, not quite 23 & already 5 years service building steam, & Stan Bevington behind the scene, easily one of the most unique cultural visionaries in our

history, it seemed enough elements were in place for something really big to happen, if that could ever be possible in Canada. And (surprise, surprise) what ensued was so big, so ground-breaking, hardly anyone this close is able to see it, an achievement that seminal, in our country, unique to the world!

This list is just a small selection of an overwhelming wealth of similar effects included in the Coach House collection now being made available for acquisition. I compiled it as a comparison of the two most important small presses in our history, one (Contact), the trailblazer, consensually regarded as hugely significant & valued reflexively for its imprint among booksellers & (increasingly) librarians; and the other, an extensive community of artists who managed to establish a resilient cultural ethos here resonating individual inspirations round a common drum, yet whose generated effects have up to now, only been selectively valued (the general entrenched perception of Coach House as, little more than a cult of incomprehensibility). My intention, obviously, to adjust as much as possible, the perception of these relative values.

There are 113 separate Contact Press issues; I've included 114 Coach House issues excluded from the 'official account' of the press, to establish relative obscurity. (This also roughly compares - in number - with the 116 parts & 16 ephemera included in the Metcalf Contact Press collection, sold to the National Library. If relative significance & scarcity can be demonstrated for the present Coach House sample the realized price of the Metcalf collection may be used, at least, as an index of its value.) There are 31 Coach House issues listed that are known to have been produced in editions smaller than 50 copies; compared with 3 from Contact. 54 vs 28 known to be 100 or less; & 64 vs 44, 200 tops.

The comparative significance of the 'product' of each press must be left to the literary critics to determine, but it should be noted the dominant poets of their respective periods formed the core of both presses' authors. In the 16 years of its existence, Contact Press published just one Governor General's award-winning book, **THE CIRCLE GAME** by Margaret Atwood (1966). Coach House, its first 16 years, also enjoyed only one such honour, D.G. Jones (whose first book Contact issued) winning in 1977 for **Under the Thunder the Flowers Light up the Earth**. Each press, however, saw five of its authors win during the same period, for books published by more commercial houses: Contact sharing the responsibility for Irving Layton's award (1959/**A RED CARPET FOR THE SUN**/McClelland & Stewart), Raymond Souster's (**The Colour of the Times**/Ryerson/1964), Al Purdy's (1965/**The Cariboo Horses**/M&S), & the 1967 shared honour of Eli Mandel (**An Idiot Joy**/Hurtig) and Alden Nowlan (**Bread, Wine and Salt**/Clarke, Irwin); Coach House sharing in the celebration of awards to George Bowering (**rocky mountain foot**/[1969], ©1968/M&S; and **The Gangs of Kosmos**/1969/Anansi) in 1969, Michael Ondaatje (**THE COLLECTED WORKS OF BILLY THE KID**/1970/Anansi) & bpNichol (**BEACH HEAD**/(1970)/Runcible Spoon; **the cosmic chef**/(1970)/Oberon; **THE TRUE EVENTUAL STORY OF BILLY THE KID**/1970/Weed/Flower; and **still water**/(1970)/Talonbooks) jointly in 1970, Joe Rosenblatt (**TOP SOIL**/(1976)/Porcepic) in 1976, Michael Ondaatje again (**There's a Trick with a Knife I'm Learning to Do**/(1979)/M&S) in 1979, and George Bowering, now for prose (**Burning Water**/(1980)/Musson). Coach House, however, produced four of the winning books, **An Idiot Joy**, **The Gangs of Kosmos**, **THE COLLECTED WORKS OF BILLY THE KID**, **the cosmic chef**.

(That sticker printed up at the press to focus attention on **thE maRtyROLOGy BOOk I/BOOk II** package (97/8 above) was contrived (on ambiguity) to take advantage of the author's award a year before & the predictable gleam such sanction rips off the browsing eye. All the gimmick says is "Winner of / Governor / General's / Award" and fixed to the band right next to "Bp nichoL" clearly modifies the author not the book. More playful comment on, & subversion of the static conventions of cultural community installed by degree or pedigree.)

The resemblances between Souster & Victor, & the degree of their collaborations, i think illustrate a far more than incidental connection between Contact and Coach House, something common carried on. The essentials of a sustaining cultural ethos permeate their affinities: as poets concerned more with matter than manner; visionary editors motivating network through the instigation of their littles (reporting the news, spreading the word of the young raw talent); as smallpress activists assuming the responsibility abandoned by the appointed trustees, of directing sound community back to the fundamentals of the heart; as menials, working the drums, turning up the volume of revolution with their spit; as organizers of the most resonant reading series in our history, sustaining forum for sound contact; links to the tradition, relaying the remotest explorations of an international image nation, by distributing the counterparts; & as users, tirelessly, both of them, expanding their acquaintances in the most responsible display of support for cultural community, with genuine curiosity, & unqualified charity of audition. Dissimilar individuals in so many ways, yet consciously responsible to the purest ideals of cultural community like few others.

I hope, in the spirit of John Carter's seminal anthology, **New Paths in Book Collecting** (1934/ Constable), this study will infect greater interest in Coach House effects, some of the most experimentally intelligent type-productions in our history. Carter's insistence on context as the essential co-efficient of value, informs this attempt to 'translate' Coach House for the detractor. Looking at a thing for what it makes of culture, is, of course, the critical litmus of its worth, requiring a knowledge of the history of its art(s) informing careful attention to its detail. Coach House 'artifacts', resulting from the first successful fusion of fine- and small-press, attend to more detail on more levels than the effects of any other press before or since.

The rest of the story needs to be told, this study merely a prelude to one of the most fascinating chapters in our cultural history, still off the record. Four of the greatest poet/small-press publishers of the postwar period, Lawrence Ferlinghetti (City Lights & the legendary Pocket Poets series), Jonathan Williams (Jargon Books), Dick Higgins (Unpublished Editions), & Tom Raworth (Matrix Press & Goliard Books) have said that Coach House Press stands unique in the history of the small press anywhere, leading experiment. Their conclusion is inescapable, especially when you look for another press that even comes close to the job done at Coach House, of keeping litry culture **alive** outside the university on so many different levels (eg, form an extension of content). As it says in the introduction to **TWENY/20**, "We're still trying to do what we set out to do twenty years ago - which is to find out what a book might be. We pack the chute. You, dear reader, pull the cord."

Coach House Press was not just a place where books (& ephemera) got made, it was the place where the ideas occurred, a hub of literary and technical exchange. In perspective, the books remain merely evidence of cultural activity rising to further experiment, the actual story a continuum of all the interaction. Stan's coach house provided visionary accommodation for a community of artists who thrived on the challenge of each other's ideas, sustaining a legacy of collaboration Souster and Victor two-stepped their neighbourly year in 65 (Victor's dance-card scribbled full ever since with synergetic jive, IS.16, **Terrific at both Ends**, **HONEYMOON SUITE**, & **WOODSTOCK REICHSTAG**, a few examples). The story of this community, subsisting without money in a creative backlane barter economy, doing whatever it took on the side to get by (teaching, editing, etc), only taking in jobs (democratically accepted) to buy supplies, volunteer conspirators sustaining one of the great anarchic experiments tried, is the story that needs telling. And for that we have to gather **all** the evidence, reveal what the books and issues in **TWENY/20** only imply happened those focal years of revolution displacing convention (facsimiles of community) with the real thing: that Coach House Press was the centre of the greatest cultural liberation in the entire history of this country.

minting the word, afterthoughts on mimeo emancipation of the press

The modern movement in letters, unwinding a flatulent culture sanctioned on campus (not language) concentrations, turned on poets taking control of the reproduction & distribution of their work. From the publication of his first book, **A LUME SPENTO** (1908/Venice), Ezra Pound, prime mover of the new independence, militated continuously for the writers to take up with machines ("machinery is the greatest earth-medium"/BLAST Manifesto/1914) & roll their own. The great majority of his correspondence before 1925 concerns the establishment & preservation of an international community of modern letters connected by small press (initially, the little magazines) with poets responsive to change directing the emergence. And after this period of instigations, he was regularly consulted (into the 60s) by successive generations of constrained initiates seeking advice for breaking stale dependencies.

"You 'all' presumably want some sort of intelligent life **not** dependent on cash, & salesmanship.. Mistrust people who fuss about paint & finish before they consider girders & structure.. Money won't do a damn thing in the arts **by itself**. It can't. The essential is inside the artist.. [Resources] put to fighting **general conditions**: copyright, custom, art.211 of Penal Code, & cost of printing. The first three ought to be fought openly. The fourth to be attacked via subsidized plant. Ie, one that needn't pay rent, that hasn't sunk capital in its machinery, that is manned at least in part by volunteer staff, or amateur staff, or people who write & can take some of their

FOREWORD

Molding public opinion has become, in America, a highly developed art, an art originally fostered and developed by the desire of manufacturers to "capture the market" for their particular products. Under these circumstances, the advertising industry has produced trained specialists in the methods of organizing appeals and creating desires for special commodities.

Today, this art is not being used exclusively to sell Ford's automobiles and Campbell's soups, but has been carried over into the progressive labor and political field. We, who would organize ourselves and all our workmates into unions and campaigns that alone can satisfy our growing needs, that alone can win our common goals, cannot afford to neglect the best methods of mass influence. The sooner we add these valuable assets to our own tried and true means of influence and education, all the quicker shall we build and train our ranks for the many victories to be won.

This "Handbook of Mimeograph Technique" is a stepping stone in such a direction. Through its clear-cut, simple explanations for practical everyday work, the most unlettered farmer, the least skilled worker and the smallest union treasury can afford excellent quality and quantity reproduction of influential and educational material, without which no organization can succeed.

We publish this handbook with the firm belief that it will be of direct use value to all bona fide progressive political, labor and farm groups.

With appreciation to Commonwealth College, Mena, Arkansas, a progressive, non-partisan, cooperative labor training school for workers and farmers, who published the first edition of the "Handbook of Mimeograph Technique".

HANDBOOK OF MIMEOGRAPH TECHNIQUE
by BILL STENCIL/Workers Book Shop/NYC
(1941)

exercise on working the press. They won't be scabbing the printers, as they wd be doing work not done by printers, ie not taking work from them. The worse a book is the more it ought to cost to print." [EP to James Vogel/21.xi.1928]

Cheap alternatives to printing had been developing since the 1870s with the progress in business-office copy technology & the introduction (1868) of the first typewriter. Carbonated Paper, invented by Ralph Wedgwood (1806), was adapted for use in typewriters almost immediately, but duplicating machines capable of generating as many as 100 copies from a single master, more closely met the demands of the new "mania" of advertising. In 1856 the first aniline (or synthetic) dye had been produced (purple), adding a potential source of cheap ink to swelling demand, as incentives to discovering new copy technology.

The 1870s saw the introduction of a Hectographic process using gelatine pads. In 1872, Eugenio de Zuccato patented the first primitive stencil process (Papyrograph), & in 1877, a file plate method (Trypograph). Thomas Edison patented his electric-pen stencil method in 1876, sort of a pneumatic dream of pointillism, & 10 years later, a lumber merchant, A.B. Dick, recognizing the potential, leased the Edison patent & produced the first Mimeograph (the term coined by Dick).

David Gestetner, the other big name in the duplicating game, produced the first automatic machine in 1893 (Cyclostyle, originally patented in 1881), incorporating a series of ink rollers, & in 1899 a rotary drum model. Another technology marketed by Klaber as Neostyle, was successfully enjoined by Gestetner in 1903 as infringing his patent, the Klaber trademark subsequently renamed RO(tary)NEO(style), & Roneo Ltd established in 1907.

But copyists were plentiful & cheap enough that use of the new technologies took some time to catch on. The first book outlining the industry wasn't published until 1917 (**A Manual of Duplicating Methods** by Sir Isaac Pitman).

Outside the office, duplicating machines were being promoted among hobbyist groups & amateur societies as a means of generating club litter. 'Bill Stencil', author of the first **HANDBOOK OF MIMEOGRAPH TECHNIQUE** (1941), stresses the value of mimeo in the struggle to organize a labour movement, independent means closer than commercial alternatives by far, to the budget of the exploited mass. Poets, who had been disenfranchised for centuries by the connotations of more popular idioms, naturally shared the legacy of resentment toward mean proscriptions of a controlled press that suited them in a common mass with their fellow workers ripe for the emancipations of mimeo. It surprises me Ken Norris (like Whiteman) ignores the phenomenon of a mimeo revolution in his study of **The Little Magazine in Canada 1925-80** (1984/ECW Press), so well suited to social realist imperatives. The argument for mimeo as a compelling dynamic of new movement, & consequentially the dominant social realist legacy put to use by the new wave, can easily be made.

But the evidence for wide appropriation of mimeo to its revolutionary proportion in the modernist literary movement, occurs only after 1940, at the time when the little magazine in Canada begins its ascendency. In other words, as Souster takes up with his machine.

Canadian *
mimeo ¶
[campus]

**modernist American independent little mags
1912-1940**

maintenant (1912-14) Arthur Cravan
poetry (1912-) Harriet Monroe/Alice Corbin
the glebe (1913-14) Alfred Kreymborg
the new freewoman (1913) Dora Marsden/Harriet Weaver
the egoist (1914-19) Dora Marsden/Harriet Weaver
blast (1914-15) wyndham lewis/ezra pound
the little review (1914-29) Margaret Anderson/Jane Heap
others (1915-18) Alfred Kreymborg
bruno's weekly (1915-16) guido bruno [evolving into
five other littles lasting to 1922]
rogue (1915-16) Allan & Louise Norton
the midland (1915-33) John Frederick
the minaret (1915-17; 1923-26) Herbert Bruncken
the chimaera (1916) William Rose Benet
the pagan (1916-22) Joseph Kling
the soil (1916-17) Robert Coady/Enrique Cross
the blind man (1917) Marcel Duchamp/Henri Roche
[replaced, on one roll of dice against Picabia, by]
rongwrong (1917) Marcel Duchamp
391 (1917-24) Francis Picabia [styled on Alfred
Stieglitz's avant garde, essentially visual art, mag]
291 (1915-16) Alfred Stieglitz
the quill (1917-29) various editors
**slate / a magazine for teachers who are not dead /
and for their friends** (1917) Jess Perlman
the free spirit (1919-21) Rose Freeman
the modernist (1919-) James Fawcett
playboy (1919-24) Egmont Arens
s4n (1919-25) Norman Fitts
the dial (1920-29) Scofield Thayer
contact (1920-23; 1932) Robert McAlmon/William
Carlos Williams
the double dealer (1921-26) Julius Friend/Basil Thompson
broom (1921-24) Alfred Kreymborg/Malcolm Cowley/
Matthew Josephson/Harold Loeb

gargoyle (1921-22) Arthur Moss
the measure (1921-26) editorial board
voices (1921-) Harold Vinal
the criterion (1922-39) T.S. Eliot
[**the fugitive**] (1922-25) editorial board/Vanderbilt
[**laughing horse**] (1922-39) Roy Chanslor/J.T. Van
Rensselaer/UCAL, Berkeley
the modern review (1922-24) Fiswoode Tarleton
the nomad (1922-24) Albert Rosenthal
secession (1922-24) Gorham Munson/Kenneth Burke/
Matthew Josephson
futurist aristocracy (1923) N.L. Castelli
manikin (1923) Monroe Wheeler
transatlantic review (1924-25) Ford Madox Ford
gently, brother (1924) L.S. Thompson/C.W. Bonier
the guardian (1924-25) editorial board
* [**mcgill daily literary supplement**] (1924) A.J.M. Smith
this quarter (1925-27) Ernest Walsh/Ethel Moorhead
two worlds (1925-26) Samuel Roth
* [**the mcgill fortnightly review**] (1925-1927) A.J.M.
Smith/F.R. Scott
two worlds weekly (1926-27) Samuel Roth
fire!! (1926) Wallace Thurman/Langston Hughes/
Zora Neale Hurston
larus (1927-28) John Mangan/Virgil Thomson
the exile (1927-28) Ezra Pound
boulevardier (1927) Erskine Gwynne
transition (1927-38) Eugene Jolas
jackass (1928-29) Norman MacLeod
* **the canadian mercury** (1928-29) F.R. Scott/Leo
Kennedy/Jean Burton/Felix Walter
blues (1929-30) Charles Henri Ford
tambour (1929-30) Harold Salemson
this quarter (1929-32) Edward Titus
the morada (1929-30) Norman MacLeod & others
¶ **the gyroscope** (1929-30) Yvor Winters/Janet Lewis
¶ **harlequinade** (1929-30) F.A. Finberg
pagany (1930-33) Richard Johns

- front** (1930-31) Sonja Prins [trilingual]
the hesperian (1930-31) James D. Hart
the miscellany (1930-31) various editors
nativity (1930-31) Boris Israel
the new review (1931-32) Samuel Putnam/Peter Neagoe
contempo (1931-34) various editors
the rebel poet (1931-32) B.C. Hagglund/Jack Conroy
smoke (1931-37) Winfield Scott & others
¶ **story** (1931-) Whit Burnett/Martha Foley [only
the first issue of this famous mag was mimeo'd]
¶ **clay** (1931-32) Jose Garcia Villa
housatonic (1932) Muriel Rukeyser & others
the anvil (1933-35) Jack Conroy & others
caravel (1934-36) Charles Henri Ford & others
alcestis (1934-35) Ron Latimer
¶ **challenge** (1934-37) Dorothy West
direction (1934-35) various editors
hinterland (1934-39) various editors
partisan review (1934-) editorial board
* **prelude** (1934-35) John Malcolm Brinnin/Gordon Smith
epilogue (1935-38) Laura Riding
poems for a dime (1935) John Wheelwright
poems for 2 bits (1936) John Wheelwright
¶ **vers libre** (1936-38) Judson Crews
¶ **chameleon** (1936-37) Rae Beamish
¶ **leaves** (1937-) R.H. Balow
the booster (1937-38) Henry Miller/William Saroyan/
Alfred Perles/Lawrence Durrell
¶ **epitaph** (1938) Robert Duncan/Virginia Admiral
the little man (1938-42) Robert Lowry/James Flora
upward (1938-41) James A. Decker
¶ **foothills** (1939-40) John Zeigler/Jack Deasy
furioso (1939-) Reed Whittemore/James Angleton
matrix (1939-) Hollis Alpert & others
[accent] (1940-) Kerker Quinn/Charles Shattuck
* **now** (1940-47) George Woodcock
diogenes (1940-41) Arthur Blair/Frank Jones
vice versa (1940-) Harry Brown/Dunstan Thompson
view (1940-47) Charles Henri Ford

Long ago, Fantasma said that with the end of the war, little magazines would suffer. Very few survived and reached anything like stability. Yet those who find joy in running such independent mags. seem undaunted, and ever more appear to flutter their Mayfly wings : Fantasma has always been sympathetic and tried to be helpful.

I offer advice, particularly for those contemplating launching another little galleon. Duplicating might be considered, at least until (and if) the magazine establishes itself. True, Fantasma is now duplicated ; and a fox lost his tail and another labelled some grapes. But duplicating is much - apparently increasingly - used in USA. DIFFERENT, no mean nor poorly-produced magazine, has begun a second periodical, CHALLENGE, which is duplicated. GEMINI (English) : very well duplicated, and publishes good poets. Other USA periodicals, like SPEARHEAD, are far from being insignificant productions.

There is commonsense in this. If you duplicate on a cheap machine, cost is very small and the 'donkey-work' nothing very heavy, once you have got the knack. The equivalent of typesetting is as easy as it would be on a good printers' typesetting machine. You may be able to push off some of the work on wife, relative or friend. Fantasma is perhaps no very good advertisement for duplicating, but, among other things, it has not been satisfied with using duplicating paper, and experimented with other sorts ; it is done on a very elementary type of duplicator.

If you insist on print, your probable history is printers' bills which you cannot afford, small sales, numbers appearing at long intervals, closing down - perhaps quite soon. There is lack of proportion in trying to equal commercial standards when booksellers and such commercial people will have nothing to do with you. If you happen to have an adequate printing machine ... But hand-setting type is hard labour. Paying for duplicating seems to cost as much as moderate-priced printing. If you buy a mechanical duplicator, make sure it is not too worn.

In duplicating you 'cut' the stencil by typing on it : your typewriter must be capable of this, and, particularly with portables, a duplicating switch on the machine is no evidence. It may take practice to duplicate well, but generally speaking your worst disaster will be having to type a stencil twice ; that is very little to hand-setting type letter by letter - necessary with any moderate-priced printing press. 'Binding' is easy, using an inexpensive little hand gadget. It will cost little to have a standard printed title for front cover. A paper cutter may be needed ; the hand operated type are cheap enough.

You cannot use printed post rates unless you post in batches of 20 and fill in form, but can save on envelopes if you roll the magazine. (Form from P.O. : Govt. Dept. does not 'sit' on it).

Duplicating has other points than cheapness. You are master of your fate, and need not suffer printers' delays, etc. You could duplicate a small publication (say 3 quarto pages, moderate number of copies) and post it the same evening! Sketches can be duplicated. Individual taste and judgment - every medium has qualities not found in others, superior or not. P.S. - You may wonder what happens if you make a typing error on the stencil. A special fluid, laid on with a small brush, wipes this out, and you can type over it.

FANTASMA 15/Summer 1950/Worthing, UK

mimeo revolution (US) 1940-1964

ritual (1940) Robert Duncan/Virginia Admiral
motive (1940) Judson Crews
iconograph (1940-42) Kenneth L. Beaudoin
the kapustkan (1940-) B. & Stan Lee Kapustkan
unquote (1940-) various editors
taos () Judson Crews
spearhead ()
[**galley** (1949-53) Whipple McClay; forerunner to
 trace, the first mag to formally recognize the
 mimeo revolution; offset?]
the flying fish () Judson Crews
suck-egg mule (1950-52) Judson Crews
the deer & dachsund (1952-54) Judson Crews
neon (1956-) Gilbert Sorrentino [first 2 only]
the naked ear (1956-59) Judson Crews
measure (1957-58) John Wieners
beatitude (1959-60) John Kelly
migrant (1959-60) Gael Turnbull
newspaper (1960-) Jack Green
trobar (1960-64) Robert Kelly/George Economou
mica (1960-) Raymond Federman/Helmut Bonheim
the floating bear (1961-69) Diane di Prima/LeRoi Jones
fuck you (1962-65) Ed Sanders
c (1963-67) Ted Berrigan
matter (1963-) Robert Kelly
open space (1964-) Stan Persky
duende () Larry Goodell
wild dog (1963-66) various editors
silver cesspool (1963) da levy
marrahwanna quarterly (1964-68) da levy
ole (1964-66) Doug Blazek
lines (1964-) Aram Saroyan

mimeo littles in Canada 1942-1965

- preview** (1942-45) editorial board
- first statement** (1942-43) John Sutherland
[the first 20 issues only; printed till 1945]
- direction** (1943-46) Ray Souster/William Goldberg/
David Mullen
- protocol** [?] (1945-) Harold & Charles Horwood
- index** [?] (1946) R.G. Simpson
- reading** [?] (1946) Ron Hambleton/Lister Sinclair
- elan** [?] (1946) Phyllis Aikman
- en masse** [?] (1946) Patrick Anderson
- contact** (1952-54) Raymond Souster [the only
Canadian little mag listed in Donald Allen's
influential anthology **The New American Poetry**(60)]
- civ/n** (1953-54) Aileen Collins [1-5 only]
- yes** (1956-) Michael Gnarowski/Glen Siebrasse/
John Lachs [first 10 [?] issues only]
- combustion** (1957-60) Raymond Souster
- moment** (1960-62) Milton Acorn/Al Purdy/Gwendolyn
MacEwen
- the sheet** (1960-62) L. Stone
- teangadoir** (1961-63) Padraig O Broin [series II]
- tish** (1961-69) Frank Davey [to issue 19(1963)]
- cataract** (1961-62) Seymour Mayne/Leonard Angel/
K.V. Hertz/Henry Moscovitch
- region** [?] (1961-68) Greg Curnoe
- motion** (1962-) Robert Hogg/David Cull
- mountain** (1962-63) David McFadden
- blewointment** (1963-77) bill bissett
- something else** [?] (1963) William Hawkins
- sum** (1963-65) Fred Wah
- talon** (1963-68) David Robinson & others [origin-
ally named **the adder**]
- imago** (1964-72) George Bowering
- catapult** [?] (1964) Seymour & Harvey Mayne
- island** (1964-67) Victor Coleman [first 5 only]
- ledphartte's** [?] (1964) [a UBC independent]
- open letter** (1965-69) Frank Davey [series I]
- ganglia** (1965-67) bpNichol [series I]
- flour** (1965) Victor Coleman [Bohemian Embassy]

Canadian mimeo titles to 1965

- NEW POEMS** raymond souster (1948) Enterprise
Agency/50 copies, numbered & signed
- SHAKE HANDS WITH THE HANGMAN** raymond souster
(1953) Contact/100 copies
- FIVE POEMS, 1954** daryl hine (1954) Emblem Books
- COUNTERBLAST [?]** [marshall mcluhan] (1954)
- O EARTH RETURN** jay macpherson (1954) Emblem
- A DREAM THAT IS DYING** raymond souster [1954]
Contact/50 copies
- WALKING DEATH** raymond souster [1954] Contact
25 copies
- NEW POEMS** dorothy livesay (1955) Emblem
- FOR WHAT TIME SLAYS** raymond souster [1955]
Contact/25 copies
- THE MOON OPERA** jacques prevert (1955) Gael
Turnbull/Jean Beaupre
- SIX POEMS** paul-marie lapointe (1955) Gael
Turnbull/Jean Beaupre
- SEVEN POEMS** gilles henault (1955) Gael Turnbull/
Jean Beaupre
- EIGHT POEMS** roland giguere (1955) Gael Turnbull/
Jean Beaupre
- NINE POEMS** saint-denys garneau (1955) Gael
Turnbull/Jean Beaupre
- THE KNOT IN THE WOOD** gael turnbull (1955)
Revision Press/London, England
- POETS 56** raymond souster/editor (1956) Contact/
100 copies; [also] 50 copies [2nd print]
- IN LOVE AND ANGER** milton acorn [1956]
- EXPERIMENT 1923-1929** wwe ross [1956] Contact/
[100 copies]
- THE LEDGE** violet anderson (1957) Emblem Books
- BEGINNING WITH MYSELF: A CITY** alden nowlan [?]
(1958) Hennypenny Press/Redondo Beach, CA
[one of 7 broadsides in EMERGENT 5/108 copies]

CREPE-HANGER'S CARNIVAL raymond souster (1958)
Contact/100 copies, numbered & signed

ASYLUM POEMS heather spears (1958) Emblem

INTRODUCING POETRY: SOME REPRESENTATIVE YOUNG CANADIAN POETS mlh mackenzie/editor (1959)
[including Annan, Fiamengo, Kearns & Webb]

A DARKNESS IN THE EARTH alden nowlan [?]
(1959) Hearse Press/Eureka, CA

IN STAR & STALK dorothy roberts (1959) Emblem

POETS FOR PEACE [?] (1960)

SELAH gwendolyn macEwen (1961) Aleph Press/
100 copies, in hand-drawn covers

A SELECTION OF POEMS gael turnbull (1961)
San Francisco [for a reading there]

WITH HEY, HO.. gael turnbull (1961) A My
Grunt Pamphlet/Ventura, CA/125 numbered copies

D-DAY & AFTER frank davey (1962) Tishbooks/
400 copies

STICKS & STONES george bowering [1962] Tish-
books/[perhaps 30 copies produced]

SONGS OF CIRCUMSTANCE lionel kearns (1962)
Tishbooks/[about 30 copies in handdrawn covers]

HASTY SELECTIONS FROM ILS irving layton (1962)

POEMS FOR LIFE labour poets workshop (1962)

LADDERS TO HIGH PLACES gc miller (1962) Clo
Chluain Tairbh

CONTACT! diane speecker (1962) Clo Chluain
Tairbh

LAND THAT I KNEW gael turnbull (1962) Clo
Chluain Tairbh

'Street Measure' daphne buckle [1963]

BURGLAR TOOLS harry howith (1963) Bytown Books

TO YOU, I WRITE gael turnbull (1963) Migrant/
200 copies

FRYDAY TH 13TH POEMS jim brown [1964]

SHOOT LOW SHERIFF, THEY'RE RIDING SHETLAND PONIES william hawkins/roy macskimming [1964]

THAT MONOCYCLE THE MOON seymour mayne (1964)

**PERSONAL LOCUS / MAXIMUS OF GLOUCESTER FROM
DOGTOWN / CHARLES OLSON** samuel perry [1964]
Tishbooks
HERE & NOW [?] christian b sivrel [1964]
12 NEW POEMS raymond souster (1964) Goosetree
Press/Lanham, MD [?]
POEMS FOR A DARK SUNDAY peter trower [1964]
[50 copies]
ROOM OF CLOCKS nelson ball (1965) Weed/Flower
THE GATHERING david bromige (1965) Sumbooks/
350 copies
FROM ERIK SATIE'S NOTES TO THE MUSIC victor
coleman (1965) Island Press/99 copies
RETURNING [?] judith copithorne (1965)
Returning Press/100 copies
TWO LONGER POEMS william hawkins/harry howith
[1965] Patrician Press
LISTEN GEORGE lionel kearns (1965) Imago 3
THE 1962 POEMS rs lane (1965) Ganglia 2/200
copies
CYCLES ETC. bpNichol (1965) 7 Flowers Press/
Cleveland
SCRAPTURES: 2ND SEQUENCE bpNichol (1965) Ganglia
Singing Hands Series #1/100 copies
THE KNIFE stephen rodefer (1965) Island 5/350
copies
LARDEAU fred wah (1965) Island 4/350 copies

Of the 58 titles, 8 were printed by Souster, with the five done by Turnbull & Beaupre distributed by him, more involvement than any other name on the list. Turnbull also printed 8 titles, 5 of them with Jean Beaupre. Victor Coleman is responsible for 5 of the books listed; Padraig O Broin for 3; Fred Wah, possibly 3 of the Tishbooks; bp Nichol, 2; George Bowering, 2; & the five Emblem Books, possibly all done by Jay Macpherson.
[Souster was also responsible for the two French pamphlets produced in 1961, inadvertently left off this list; as with Fred Wah's 1964 production of Robert Duncan's Sumbook **WRITING WRITING.**]

What followed, however, is the 'explosion' Souster described his **New Wave Canada** book the assay of. Unless i've missed a whole lot of stuff, it looks like far greater proportionate activity of this kind in Canada than south. Of the 11 presses that started up here 1964/5, 7 issued first titles mimeo (Island, Imago, Sumbooks, Talonbooks, Ganglia, Weed/flower & Returning). Other mimeo presses took their lead, blewointment, grOnk, Bandit/Black Moss, Elfin Plot, Air, BC Monthly & Missing Link, to name a few. And the mimeo newsletters increased as well, vital communiqus connecting farflung encampments of the tongue-tied into the 70s (when xerox took over), weed, scree, BC Monthly, NMFG, luv (for poems), elfin plot, Old Nun, Bed, Blackfish, Black Moss, Hyphid, Intercourse, Iron, Link, Radiofreerainforest, SunDog, Up the Tube with One Eye Open, etc. Souster, Coleman & Turnbull gave way to the next shift of hand-cranking maniacs, bill bissett, Nelson Ball, bp Nichol, Andrew Suknaski & Gerry Gilbert, the final missionaries of stencil-independence.

Souster concedes his faith in poetry is like a religion, all his effort spent evangelizing the cause. He would never characterize his achievements as dominant in any way, repeatedly describing himself (see his essay 'Getting On With It'/**Contemporary Authors Autobiography Series** Volume 14/Gale/1991/pp 303-319) a contributor or supporter (team player, on & off the field..). My view in the present study, perhaps stuffed with stress, aims at rectifying the general acquiescence to Souster's effacement (self or other), by contextualizing his contributions in what i believe to be the significant highlights of modern Canadian literary history. Mimeo pioneering & infecting more litry revolution here than generally acknowledged.

This same general obscurity lost the legends of the mimeo revolution in the US & England, pioneers like Judson Crews, da levy, Ed Sanders, Doug Blazek, John Bennett (to name a few) overlooked for their unwillingness to sell-out to more career-aggrandizing interests (flash, design-then-matter, audience massage, landing a poem in the most visible venues, etc). Mimeo publishers intentionally preserved affinities with the amateur societies sprung from their common litter, defiantly resisting the effortless drifts of homogeneity, wet with live lines, the public solitude of their word real as touch. A community interest in "small publications that still have their juices flowing, have a good grasp on the worth & the magic of the individual," as John Bennett, editor of the legendary VAGABOND, put it (#13/1972).

Yet the inevitable fadeout that follows a poet defaulting on rituals of popularity (thereby, credibility - strange begettings..), might also be the deliberate vanishing act of dissociation resorted to predictably by any sane (not vain) wordsmithered muser faced with herd proclivities.

"The trend in the little magazine world since the middle of the 60s has been toward consolidation, organization and pretty publications. This trend has become an obsession if not a mania, and little magazines proliferate the land -- there are well over 1000 of them listed in Len Fulton's **DIRECTORY OF LITTLE MAGAZINES, SMALL PRESSES & UNDERGROUND NEWSPAPERS**. Most people welcome this proliferation. They see it as a sign of progress.

What is happening to the little magazines in this country is what has happened to all the other movements -- they are getting assimilated. Their editors are beginning to think 'big.'

Take the Coordinating Council of Literary Magazines for instance, a self-perpetrating organization that receives five and six digit [sic] sums of money annually from the National Endowment for the Arts, which is directly funded from tax-payer money. That's a lot of digets. People on the little magazine scene began to look up from their

presses & sniff the air. Something new had been introduced on the scene, strutting around like some Bukowski caricature in high heels with silicone breasts, fragrant & seductive. People began walking away from their presses for a closer look, & they saw - by God! - that this little honey with the six digit figure was putting out almost exclusively for a very select group, not for the children of the Mimeo Revolution..

The books get prettier and prettier and less and less dangerous. Things get more and more organized, more and more regimented. And poets flourish like never before. I heard from a friend of mine who lives in San Francisco that some radio station there is giving poetry readings every Saturday morning. This radio station says that there is a poetry renaissance going on in San Francisco. It estimates there are something like 3000 poets at-large in the city, not counting the closet poets. Poetry, it seems, like the hula-hoop at one time, is in fashion. And isn't this what we were after? Isn't this what the Mimeo Revolution was all about? Not quite, I'd say.

For poetry or any art form to be viable, it has to be dangerous, as Doug Blazek, the one-time editor of OLE, was at one time fond of saying. And 'dangerous' will be misunderstood if you place it in an every-day context.

Charles Bukowski said in a poem in an early VAGABOND,

if we could only get enough men to dream
if we could only get enough men to walk
together ... but

we won't.

And that is the danger in poetry, in all literature & all art - that we will get enough men to walk together, to walk away.

Carl Sandburg once wrote that "maybe sometime they'll give a war and nobody will come." Now that would be dangerous. The danger in poetry is not that it will incite people to pick up guns & overthrow governments, but that it will make people see. The danger is to power structures, not to people. The danger is anarchy, another word that we've all been programmed to misconstrue. The danger is that people will reach a state where they will not need institutions to arbitrate their lives.

If this 'danger' is the ultimate justification of poetry & art, as I believe it is, & if little magazines are vehicles to convey this message, as I believe they should be, then where do small press people get off, wheeling & dealing & playing out our rinky-dink version of the big corporate game? I think we should all slow down, backtrack, pick up the thread where we dropped it. I think we should get back to using our imaginations. I think we should get back to being dangerous." [John Bennett/A Few Words on Why Poetry IS Dangerous/VAGABOND 18 (Supplement)/1974]

The unclean medium stressing purity.. gone ideals of the inspired heyday of the independent press, echoing essential instigations:

This continuity of culture may have to be maintained by a very small number of people indeed, and these not necessarily the best equipped with worldly advantages. It will not be the large organs of opinion, or the old periodicals; it must be the small and obscure papers and reviews, those which are hardly read by anyone but their own contributors, that will keep critical thought alive and encourage authors of original talent.. So far as culture depends upon periodicals, it depends upon periodicals which exist as a means of communication between cultivated people, and not as a commercial enterprise; it depends upon periodicals which do not make a profit.

[T.S. Eliot/1938]

A faith Souster (& others) kept alive in Canada through a particularly heathen period of conservative retrenchment, allowing Victor & his generation to succeed to mimeo ideals weathered to almost legendary luminence (Coach House preserving independence outside stencil lines). 15 years ago, Nelson Ball showed me a mimeo pamphlet ($8\frac{1}{2} \times 11$ /typewritten/stapled) he found more beautiful & desirable than either of my purchases, bpNichol's Coach House box (16 above), or Louis Dudek's Contact gem **EN MEXICO** (58 in the appendix). I can't remember what it was, but what did stick was the irritation of such reverence for so plain a thing, particularly beside that phantasmagoric masterstroke of early Coach House industry, the pearl devotion of this study ingrained with his example. Mimeo refinements more faith & spit than show.

I've worked hard ever since, putting things in context, determined to reveal the value of poetry in our culture. Tracing a history, and knowing the theories, are not enough, especially generalized. The movement of ideas is an interactive continuum, a ravel of personal, ideological & accidental imperatives permuting constantly improving recipes of disorder (solution/dissolution), the particulars of community (ideals, economic conditions, patronage, credibility, etc) essential to the order of ingredients. Ideas are community, as much as community is an idea, the more we engage (exchange) ideally the more community. And i contend the engagement of ideas & principles, what you intend exchanged whether there's someone on the line or not (& the number of lines picked up, community responsibility not only what you carry on, but where you were, what you refuse to leave behind), tracks integrity as a measure of cultural contribution, successful or not, that can't always be traced by appearances.*

Raymond Souster, Victor Coleman, The Coach House Press, the mimeo revolution, by most accounts, unrecognized for their extensive involvements & significance in our culture. The Whiteman extract perpetuates appearances: Souster's role is devalued, even though he is credited with helping with TRIO, instigating WWE Ross's **EXPERIMENT 1923-29**, editing **POETS 56**, keeping records & distribution, besides "issuing his own collections in mimeographed form," the overall perception is "but despite the Toronto imprint on most of the Contact Press books, it was predominantly a Montreal press until Layton left in 1959" [p15]; Victor Coleman is not even mentioned in the article; &, besides missing the significance of

* Irwin Corey School of disembottled poetics..

mimeo, the author considers two of the rarest modern Canadian poetry booklets, both mimeo, **Selah** by Gwendolyn MacEwen (1961/Aleph Press/100 copies) and **Sticks & Stones** by George Bowering (1962/Tishbooks/about 30 copies), first books by dominant poets of a revolutionary period in our litry history, "outrageous[ly]" overpriced at \$975 & \$2750 (inscribed after 'publication') [p 18]. Disturbing glimpses of disinforming connotation (perhaps disinterest) passed off as "Context" to the deferring credulity of an already overtaxed limited community interest, particularly from an author whose views, as a poet, bibliographer, litry historian, & rare-book librarian, may be considered representative of vested interest.

The history of modern poetry in Canada is an amazing story of some of the most resonant litry community in the world, interactive as hell, worth every last detail (the chapters on the continuous involvements of the three transistors, bp Nichol, Gerry Gilbert & Victor Coleman, alone more active than the wildest imagination of a complete community circuit). A story that can only be told by examining the evidence, every clue meaningfully abandoned by the instigators moving community on to here. I think it's time to pick at crumbs, wind in the thread, retrace obscured connections back to points of contact, gather their original momentum beneath the dust. The story is ours for the telling, all there as preserved, ready for excavation. Let's cover the whole plot, dig up all the dirt, fill in every gap. Only when we admit every scrap will the full breadth of this sustaining, essentially small press community, scribbled from boreal latitudes long held to be malign to culture of any kind, be appreciated in its proper context, independent letters, a mouth republic open to a world resounding difference.

Coach House items are all black offset unless otherwise described, with measurements in inches, and the standard signature, sixteen pages.

note on aim

My intention writing this piece was not to discount Dudek's involvement in Contact, his contribution from the start of the magazine exceptionally supportive. At a time when you could buy a house for 5 or 6 thousand dollars, 3 or 4 hundred put up to produce a book (poetry, no less!), even if it did trickle back a few sales a week, had to be a sobering proposition. Dudek's (& Layton's) emphasis on authors subsidizing the production of their books may be seen as a necessary extension of the economics of ambition, both of them producing several printed, bound volumes of their own work (compared with only one by Souster, & that paid for by Dudek) the first 7 years of the press.*

The press, after all, provided a receptive forum for the most progressive effects, till then without the least hope of being published in Canada, the editors, on principle, donating their time & insight to edit & direct publication, no slight investment. However, studying the press, i couldn't avoid recognizing that despite this cerberetic community synergizing press momentum, divergent dynamics were at play, Souster's side of it only touched by attempts such as Bruce Whiteman's recent reiteration, not properly correlated. The emphasis on Souster in this account is not intended to distort the contributions of the other editors.

* Six by Dudek: **Twenty-four Poems; EUROPE; THE TRANSPARENT SEA; Laughing Stalks; EN MEXICO;** & seven by Layton: **LOVE THE CONQUEROR WORM; THE LONG PEA-SHOOTER; the cold green element; The Blue Propeller; THE BULL CALF; Music On A Kazoo;** including **CANADIAN POEMS 1850-1952**, which both of them realized a fair profit from; & excluding **CERBERUS**.

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ERRATASLIP

117 COLONUS' PRAISE..
shd read [32-line poem]

Thanks to Nelson Ball
for his continued support
and for providing this
mimeo sample, the medium
sustained in our instant-
print age, by few others.

Accumulated on its own
remains, the word (& its
technology) resound to
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executron 70) & personally
photocopied & handbound
by the publisher (with the
occasional rubber-stamp
embellishment) for free.
previous letters include,

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English Poetry in Canada
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list 58 (July 1987) 112pp

George Bowering Condensed
list 67 (June 1988) 108pp

Author Index 2 Combustion
list 78 (April 1990) 28pp

**Canadian Small Presses
1915-1964 & Self-Publishers
1881-1964 [in] Zomboid
Gibber / First Fair Letters
of a User**
list 84 (April 1991) 88pp

**In the Works / A Biblio-
graphy of Gerry Gilbert**
list 88 (Sept 1991) 370pp

*eyechart Mac'd by owen

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